DAVID BORDWELL FIGHTS THE FILM THEORY BLOB

Linguafranca

$4.95 US $6.25 CAN

MARCH 2000

THE REVIEW OF ACADEMIC LIFE

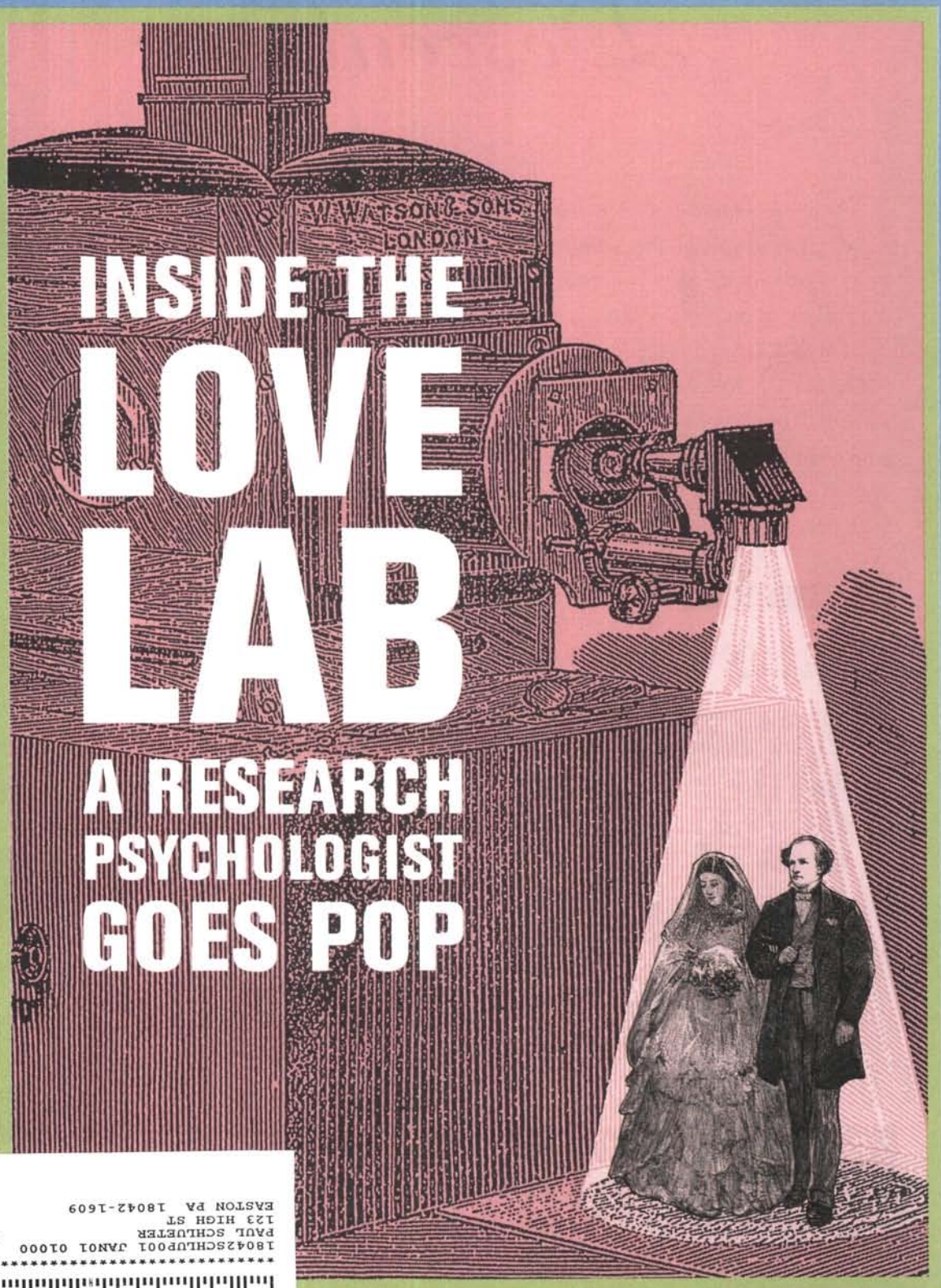
ROMAN MURDER MYSTERY

BUSH SCHOOL FAMILY VALUES

IN PRAISE OF NYLON

THE SPY WHO LOVED HEGEL

WOULD YOU LIKE THAT IN SACAGAWEAS?



INSIDE THE LOVE LAB

A RESEARCH PSYCHOLOGIST GOES POP

3-DIGIT 180
B0067
18042SCHLUP001 JAN01 01000
PAUL SCHLUETER LF
123 HIGH ST
EASTON PA 18042-1609

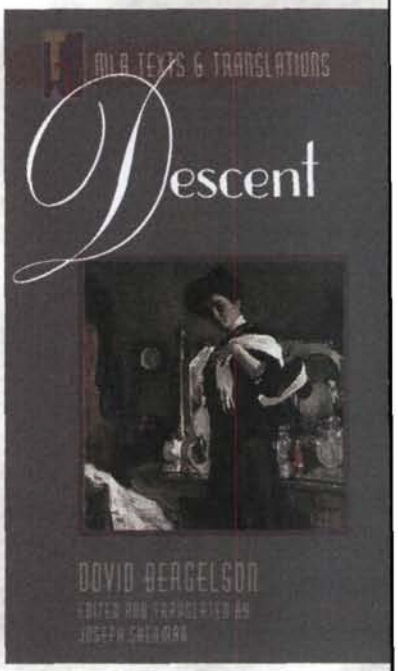
PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

NEW IN THE MLA TEXTS & TRANSLATIONS SERIES

DOVID BERGELSON

Descent

Joseph Sherman, trans.



lii & 240 pp.
Paper ISBN 0-87352-788

Descent, published in 1920, describes the complex Jewish life of Russia and Ukraine through the turbulent period leading up to the October Revolution of 1917: the emptiness of bourgeois values, the rise of secularism, the rejection of old traditions, the alienation of intellectuals, and the attempt of different generations to find a place for themselves inside and out of the shtetl.

The novella centers on the mystery of the suicide of a young pharmacist in Rakitne, a provincial town. Did his death have anything to do with the two women who loved him? Was it the result of despair or an act of protest? And if protest, against what? His old friend seeks answers but finds none. The prose is immaculately crafted, the narrative indirect, and the mood poignant, dark, and disquieting.

Also available in the original Yiddish text
xlvi & 255 pp.
Paper ISBN 0-87352-787-9

"Dovid Bergelson's* Descent *is one of the most striking products of a modernist literature seemingly lost in recent history. Translations of forward-looking Yiddish modernists like Sholem Asch and I. J. Singer once dominated the best-seller lists throughout the world. Joseph Sherman's readable, accessible translation of Bergelson's novel adds one more text to that canon and shows how valuable this canon is for any study of modern literature and culture, especially of the Jews of Europe."

— Sander L. Gilman
University of Chicago

ABOUT THE AUTHOR

Among Yiddish prose writers of the early twentieth century, **DOVID BERGELSON** (1884–1952) was a unique modernist voice. Born in Russia, he lived and traveled in Europe and the United States, but finally moved to Moscow: in a wor of conflicting ideologies and politic unrest, he threw his lot in with Communism and the Soviet Union He was executed in a post–World War II Stalinist purge of Jews.

MODERN LANGUAGE ASSOCIATION
10 Astor Place, New York, NY 10003-6981
Phone Orders 212 614-6382 • Fax Orders 212 358-9140

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

"Fortunately, we discovered WebCT"

"We needed to find an affordable course development application that would provide our instructors with as much course development flexibility as possible," says Nancy Wilgenbusch.

Nancy Wilgenbusch, Ph.D.
President of Marylhurst University in Oregon

"Marylhurst University is successful testament to the fact even small institutions with limited resources can use Web-based learning to safeguard their liberal arts tradition, extend their reach, and provide the opportunity for a quality education to students from around the world.

"In the summer of 1996, Marylhurst piloted its first online course. Almost immediately, we began to look in earnest for more powerful tools to support our effort. We needed to find an affordable course development application that would not require us to make an enormous investment in proprietary hardware, and one that would provide our instructors with as much course development flexibility as possible.

"Fortunately, we discovered WebCT—and we discovered more than just the technology. We discovered people who were willing to work with us as we entered a new arena. Marylhurst participated in WebCT's beta testing program, and by February 1997, we had purchased a server, installed it, downloaded the WebCT software, and had six courses running by late March for the start of our Spring term.

"In approximately two months, with only two extremely talented staff members and terrific faculty, Marylhurst had taken a giant step forward into the world of Web-based learning.

"By end of the 1998-1999 academic year, our Web-based learning program represented more than 30% of our student population. We've enrolled students and hired instructors from around the world. All of our learning community, physical and virtual, has been tremendously enriched by this effort."

For other papers about WebCT, go to http://about.webct.com/ad/lingua

Marylhurst University has been selected by the American Productivity and Quality Center (APQC) and the Council on Adult and Experiential Learning (CAEL) for a study of "best practices" in adult learning.

WebCT
courses • campus • community
www.webct.com • 877-WebCTme

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

THE SCHOOL OF CRITICISM & THEORY at Cornell University

An international program of study with leading figures in critical theory

invites you to apply for its
Twenty-fourth Summer Session
June 19-July 28, 2000

IN NEW YORK STATE'S FINGER LAKES REGION

"The program sets up levels of expectations of what it takes to be a top-flight academic and scholar, not only in the United States, but internationally."

Elaine Yee Lin Ho,
Lecturer
University of Hong Kong

"For me, the SCT was a moment of crystallization. The animated interchanges with some of the finest minds in literary theory were an intellectual feast."

Jack Abecassis,
Chair, French,
Pomona College

The Program
In an intense six-week course of study, participants from around the world, in the disciplines of literature, history, and related social sciences, explore recent developments in literary and humanistic studies.

Tuition
The fee for the session is $2350. Applicants are eligible to compete for a small number of partial tuition scholarships and are urged to seek funding from their home institutions.

Acceptance
Applications from faculty members and advanced graduate students at universities worldwide will be judged beginning March 1, 2000. Admissions are announced on a rolling basis, with the final roster typically complete by the end of April.

For further information or to apply, write:
The School of Criticism and Theory
Cornell University,
A. D. White House,
27 East Avenue,
Ithaca, N.Y. 14853

telephone: 607-255-9274
email: humctr-mailbox@cornell.edu
fax: 607-255-1422

Director:
Stephen G. Nichols,
James M. Beall Professor of French and Humanities,
The Johns Hopkins University

Associate Director:
Dominick LaCapra,
Bowmar Professor of Humanistic Studies,
Cornell University

2000 Faculty:
Six-Week Seminars

David Carroll
Professor of French,
University of California, Irvine
Contested Memory: Problems of Representation in History, Culture, Fiction

Rey Chow
Andrew W. Mellon Professor of the Humanities,
Brown University
Mimeticism and Cross-Ethnic Representation

Peter Novick
Professor of History, University of Chicago
The Holocaust as History, as Memory, and as Myth

David Wellbery
Wm. Kurrelmeyer Professor of German
Johns Hopkins University
Observation, Form, Difference: Interdisciplinary Paradigms for Literary Study

Mini-courses:

Etienne Balibar
Professor of Philosophy,
University of Paris X
Citizen Subject: New Issues in Philosophical Anthropology

Suzanne Gearhart
Associate Dean of the Graduate School & Professor of French, University of California, Irvine
Psychoanalytics of Culture

Allen Grossman
Professor of English,
Johns Hopkins University
Poetry and Hard Problems: Two Lectures on Valuing

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Linguafranca® THE REVIEW OF ACADEMIC LIFE

VOLUME 10, NO. 2 • MARCH 2000

Table of Contents

FEATURES

24 INSIDE THE LOVE LAB
From fifteen minutes of videotape, John Gottman can predict whether you and your spouse will still be married six years from now. Would you like to buy his advice?
BY EMILY NUSSBAUM

34 THE INSIDER
David Bordwell has been part of the film-studies establishment for nearly three decades. Now he's blowing the whistle on the field's theoretical excesses.
BY ALISSA QUART

44 MURDER BY THE BOOK
Did two teaching assistants in Rome commit a crime inspired by Nietzsche? Did a Lacan scholar hide them behind a wall of silence? It's the O.J. Simpson trial of Italy.
BY RACHEL DONADIO

54 THE SPY WHO LOVED HEGEL
He brought Hegel to Paris. He invented the end of history. He laid the groundwork for global capitalism. And now the French say Alexandre Kojève spied for the Soviets.
BY MATTHEW PRICE

LINGUA FRANCA:
A mixed language or jargon used in the Levant, consisting largely of Italian words deprived of their inflexions. Also transf. Any mixed jargon formed as a medium of intercourse between people speaking different languages. Fig. *1870* LOWELL, Among my bks. *Ser. I. 170* "*What concern have we with the shades of dialect in Homer or Theocritus, provided they speak the spiritual* lingua franca *that abolishes all alienage of race?*"

DEPARTMENTS

5 LETTERS TO THE EDITOR

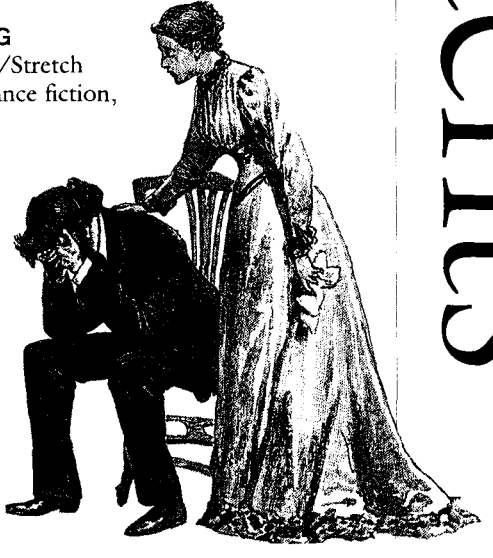
6 FIELD NOTES
Kinder, gentler censorship?/New wampum/ The melancholy dean, and more

14 BREAKTHROUGH BOOKS
Literary modernism

17 INSIDE PUBLISHING
The debt owed to credit/Stretch history/Harlem Renaissance fiction, and more

59 CONFERENCES

60 HYPOTHESES
Jim Holt on the eponym myth.



Lingua Franca (ISSN 1051-3310) is published nine times per year (Dec/Jan, Feb, Mar, Apr, May/Jun, Jul/Aug, Sep, Oct, Nov). © 2000 in the US by University Business, LLC, 22 West 38th Street, New York, NY 10018. Telephone: (212) 302-0336; Fax: (212) 302-0847. All rights reserved. **Subscription Rates:** $35.00 for one year, $62.00 for two years. Additional postage per year outside the US: add $11 surface post, $21 airmail. US funds only. MasterCard/Visa/ American Express accepted. **Subscription Orders,** changes of address, subscription inquiries: Lingua Franca, PO Box 5158, Brentwood, TN 37024-5158; (800) 719-5854 **E-Mail:** subs@linguafranca.com **Web Site:** www.linguafranca.com **Back Issues:** $6 US; $7 Can/Mex; $8 other foreign. All orders prepaid by check to NY office. **Newsstand Distribution:** Ingram Periodicals: (800) 627-6247. **Postmaster:** Send address changes to Lingua Franca, PO Box 5158, Brentwood, TN 37024-5158. Periodicals postage paid at New York, NY, and at additional mailing offices.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Both hold the key to your research.

Only one creates your bibliography.

"It's the most powerful citation manager you can find, short of a personal librarian."
— PC Magazine

ISI ResearchSoft

www.endnote.com

510-559-8592 info@isiresearchsoft.com

Special offer to purchase EndNote for $179.00!

Call 1-800-554-3049 and mention this ad.

Expires 7/31/00.

Offer valid in U.S./Canada only.

EndNote 4 is a brand new version of the world's most popular bibliographic software. More than 250,000 researchers, scholarly writers, students, and librarians use **EndNote** to search online bibliographic databases, organize their references, and create bibliographies instantly and automatically. **EndNote 4** has been designed specifically for the Humanities. From searching the Library of Congress to generating one-step bibliographies in the MLA style, only **EndNote** does it all.

EndNote

Bibliographies Made ~~Easy~~

Even Easier!

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

LETTERS TO **LINGUA FRANCA** SHOULD BE DOUBLE-SPACED AND ACCOMPANIED BY THE CORRESPONDENT'S NAME, ADDRESS, AND TELEPHONE NUMBER. LETTERS MAY BE EDITED FOR CLARITY OR LENGTH.

Linguafranca®
THE REVIEW OF ACADEMIC LIFE

Founder/Editor in Chief
JEFFREY KITTAY

Editor
ALEXANDER STAR
Senior Editors
CALEB CRAIN, LAURA SECOR
Managing Editor
HILLARY FREY
Associate Editor
JAMES RYERSON
Editorial Assistant
JASON SHOLL
Art Direction
POINT FIVE DESIGN
Contributing Writers
CHARLOTTE ALLEN, HAL COHEN, EMILY EAKIN, JIM HOLT, SCOTT McLEMEE, EMILY NUSSBAUM, EYAL PRESS, ADAM SHATZ, DANIEL ZALEWSKI
Editorial Researcher
MATTHEW PRICE
Hirings and Tenurings Editor
ANGELA K. CHNAPKO
Copy Editor
INGRID STERNER
Photo Researcher
CAREN ALPERT
Senior Editor/Web Site
MICHELE TEPPER
Associate Producer/Web Site
WILL COLEMAN

Publisher
ROBIN HUTSON
Advertising/Promotions Manager
KELLI McMAHON

Published by
UNIVERSITY BUSINESS LLC
Founder/Editor in Chief
JEFFREY KITTAY
Chairman
MARK M. EDMISTON
President
CAROL E. ABRAMS
Circulation Director
DENISE ROBBINS
Circulation Manager
MARIBETH BATCHA
Marketing Coordinator
NORA McCARTNEY
Circulation Assistant
MIGUEL VAN BRAKLE
General Manager
ALAN LEVIN
Office Manager
LILLIAN GOLDFARB
Accountant
MOSHE FELDBERG
Systems/Web Manager
JOE AULISI
Collections Coordinator
JULIE JOHNSON

GEORGE THE PYGMY AND THEODOR THE OBSCURE

In response to James Miller's question in his excellent article "Is Bad Writing Necessary?" [December/January], I answer, "No." Adorno's ridiculous notion that deliberately obscure writing can protect the intellectual's "inviolable isolation" demonstrates that great minds sometimes make fundamental mistakes. That no one would require scientists like Einstein and Bohr to be intelligible to laypersons does not justify intentional obscurantism in philosophical or literary writing. The subject itself may be difficult, but the prose should therefore be as clear as possible and intelligible to the largest readership that has the background to understand it.

I applaud Terry Eagleton for his criticism of Gayatri Spivak's "labored" style and *Philosophy and Literature* for its courage in creating the Bad Writing Award. The language of literary criticism, which should set the standard for lucidity and forthrightness, has become the plaything of academics who, wishing only to impress one another, spin simple ideas into layer upon layer of meaningless verbiage. Although I believe that we should discuss and evaluate the ways we look at texts as well as the texts themselves, I am not interested in wading through pages of convoluted prose only to find mere commonplaces, which is what much highly touted literary-theoretical writing amounts to.

DEBORAH FLEMING
Associate Professor of English
Ashland University

As one who has written at some length about both Adorno and Orwell, I enjoyed James Miller's essay, which on the whole provides an intelligent assessment of each writer. But, initially, the juxtaposition of the two figures is almost comically weird. Comparing Adorno with Orwell is like comparing Joyce with Hemingway, or Richard Wagner with John Philip Sousa. Orwell's achievement is not in itself negligible. But it exists on a plane so far removed from Adorno's that, if one insists on setting the two side by side, then Orwell is bound to seem a pygmy next to a giant—whether as regards rigor and depth of mind, or breadth of learning, or (above all) mastery of literary style. Of course, there are few modern thinkers who don't look like pygmies in comparison to Adorno—so it is best to heed Orwell's own critical principle that works (and, by extension, authors) can have merit on vastly different levels. In that way, we can appreciate Orwell's quite real distinction while also recognizing that it is modest indeed when compared with Adorno's.

CARL FREEDMAN
Associate Professor of English
Louisiana State University

I read James Miller's essay with anticipation and excitement. I was hoping my former teacher could solve a problem of mine.

In a large undergraduate course in political theory that I teach, which also emphasizes writing, I ask my students to read Orwell's "Politics and the English Language." I lecture about the essay too, but always with a bad conscience. I know that good prose isn't always clear and simple. But I can't imagine teaching undergraduates anything other than that good prose is clear and simple, lest I provide aid and comfort to the obfuscators. I still think this is the best policy, and will probably continue to use Orwell's essay, but Miller has helped me understand why Orwell's isn't the last word and why I sometimes feel guilty teaching as if it is.

Still, I think Miller misses a chance to distinguish Adorno from the postmodernists, deconstructionists, and others. Adorno invented his own language. In this regard, he was a poet, creating a new form. One can love it or hate it, but the literary form is itself a creative act, exemplifying in form what the poet is trying to say in content. Adorno's *Negative Dialectics* is the theory of this form, and *Minima Moralia* is the poetry.

Judith Butler et al. are not creating a new form. They are writing in a stylized fashion that has been popular among many academics for more than twenty years now. Today, this obscure language is no longer creative. One doubts if any obscure language is creative once it becomes argot, but certainly the language of postmodernism and deconstruction no longer is. By "creative," I mean allowing the author to use form to express what content alone can't convey.

continued on page 57

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

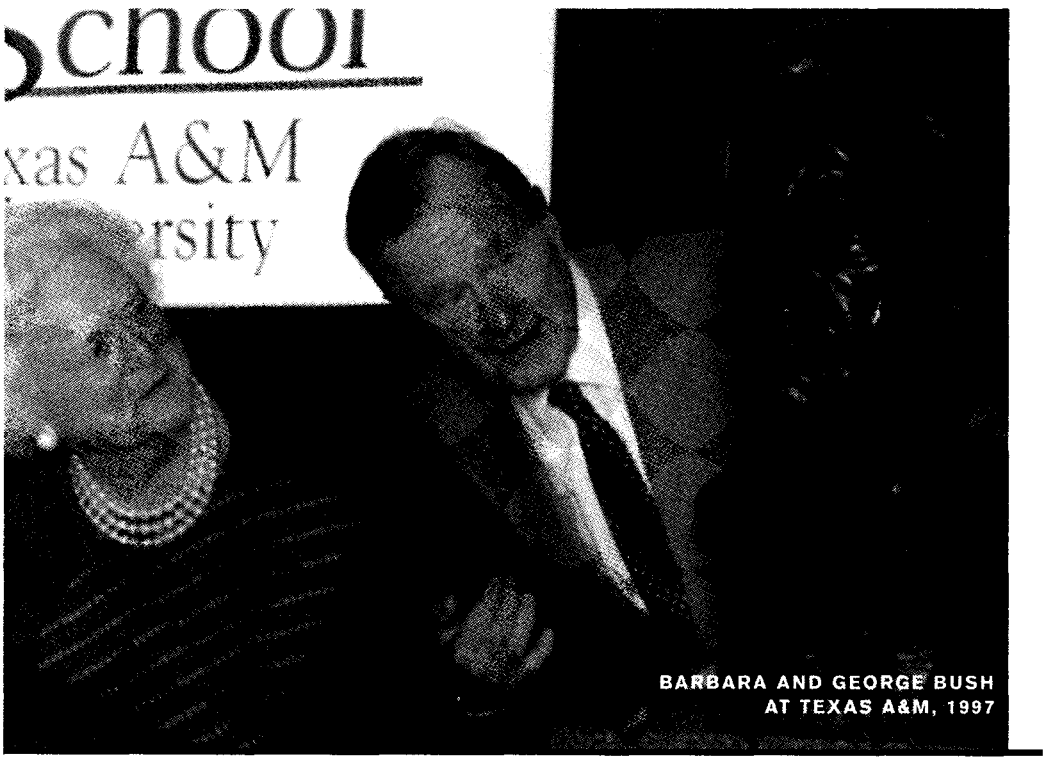
BUSHWHACKERS BEWARE

A Texas A&M speech professor's dig at President Bush caught the attention of George W.'s campaign manager.

ESTABLISHED IN 1993 ON ninety well-manicured acres at Texas A&M University, the George Bush School of Government and Public Service is dedicated to "the continuing legacy of George Bush." Thanks in part to the name, reporters like to call the school looking for political insight and reaction quotes. But professors at the young school—caught between Bush-family loyalty and the principles of academic freedom—haven't always been sure how to answer.

The trouble started in October 1996, when the *Corpus Christi Caller-Times* interviewed George Edwards III, director of the Center for Presidential Studies at the Bush School. Asked to handicap the Clinton-Dole presidential race in Texas, Edwards remarked that Clinton had a shot at carrying the traditionally Republican state. Said Edwards, "People don't like the Republicans very much [this year]."

The comment set off a chain reaction of angry phone calls from both high-ranking Bush School administrators and Bush-family contacts, resulting in a meeting between Edwards, Bush School director Charles Hermann, and other Texas A&M officials. School officials say that at the meeting they merely asked Edwards to distinguish clearly between his personal views and those of the school when he talked to the press. But Edwards remembers it a bit differently: He says he was asked to tone



BARBARA AND GEORGE BUSH AT TEXAS A&M, 1997

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

down his GOP-critical comments. "I said forcefully that the meeting was very inappropriate and should never have taken place," he recalls.

Fast-forward to October 1998, when the *Dallas Morning News* called James Aune, an associate professor of speech communications with a small Bush School research grant. Invited to assess a gubernatorial debate between George W. Bush and his Democratic opponent, Aune presciently noted that the younger Bush looked "presidential." He then added, "He's so much in his demeanor like his father. But his father was so inept as a public speaker. The governor seems to have corrected that."

The dig at the senior Bush's rhetorical prowess caught the attention of Dale Laine Jr., then the manager of George W.'s gubernatorial campaign. Laine called a Bush School vice president and suggested that the faculty limit their comments to those based on "research or scientific evidence." The vice president relayed the George W. campaign's displeasure to the director. Thinking that the school administration wanted an official policy, Hermann drafted an e-mail titled "Talking to Media" and sent it to a few colleagues.

As a "matter of sensitivity and simple courtesy to the people who have made possible this school," Hermann wrote, faculty members should not "use the affiliation with the Bush School in ways that cause embarrassment to the Bush family." Hermann counseled faculty to refrain from claiming a Bush School affiliation if they intended to give "personal opinions or undocumented material pertaining to any member of the Bush family or an organization with which they are prominently associated." In a memo, Hermann also cautioned that "failure to comply" with this policy could "lead to termination of the relationship" between the school and the offending professor.

After colleagues warned Hermann that his memo could lead to a feeding frenzy in the press (picture BUSH SCHOOL MUZZLES FACULTY as a headline, they suggested), the administration opted not to distribute it to the faculty at large. But the damage was done. At a December faculty meeting, several professors voiced their unhappiness at the attempted abridgment of their academic freedom. Since the incident, at least three political science professors have turned down teaching appointments to the Bush School because of the controversy.

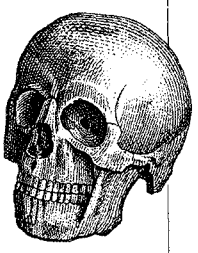
In their own defense, Bush School administrators point out that since the memo was never distributed, no one's academic freedom was compromised. Says Ray Bowen, president of Texas A&M, "We should be blamed for doing things, not for thinking of doing things." Nonetheless, the affair has heightened anxiety among some faculty about the Bush family's influence. Concerned professors point to the school's twelve-member advisory board, reportedly handpicked by President Bush.

The board's roster reads like the guest list to a White House reception circa 1990. It includes Lynne Cheney, Bush's choice to head the National Endowment for the Humanities and the wife of his secretary of defense; Lieutenant Colonel Marc Cisneros, a leader of Bush's Panama invasion in 1989; and Don Powell, a wealthy banking executive and member of the Bush "pioneers," an elite group of fundraisers committed to bringing in $100,000 each for George W.'s presidential campaign. There's even an actual Bush—Neil, of S&L infamy, the cadet of the junior Bush triumvirate. (Of course, presidential cronyism is nothing new in the academic world. President Johnson, for instance, installed his old postmaster general as the founding dean of the LBJ School of Public Affairs, the Bush School's counterpart at the University of Texas.)

Faculty anxiety surged anew in July, when Texas A&M's board of regents, headed by Powell, approved a plan to remove the Bush School from the College of Liberal Arts and make it an autonomous unit within the university. No one had consulted the faculty. According to school administrators, the move to independence wasn't scheduled for another ten to fifteen years. Governor Bush was a major backer of autonomy, however, and in a secret rider to an appropriations bill passed in April, the Texas legislature had granted the Bush School a badly needed $2.5 million on condition that it become independent. Some professors worried that the

I KNOW WHAT YOU DID IN COLLEGE

IT'S NOT *TECHNICALLY* A GEORGE W. BUSH BIOPIC. BUT A slice of W.'s life will intersect the teen-movie scene next month when Universal Pictures releases *The Skulls*, starring Joshua Jackson of *Dawson's Creek*. Based not so loosely on the Skull and Bones Society at Yale, *The Skulls* is a fictitious profile of the secret society many consider the cradle of the CIA—and to which both the presidential hopeful and his father belonged during their years at Yale. (According to the *Washington Post*, W.'s secret moniker was Temporary.) In *The Skulls*, directed by a Harvard alum, Jackson's character rises above his New Haven townie background to attend an unspecified Ivy League college, where he joins the ultra-crypto group and reaps its privileges (law school admission, blonds). But soon he glimpses the dark side. Is it too late? Will he escape the web of wealth, status, and nepotism, or is he now one of the guys...*forever*?



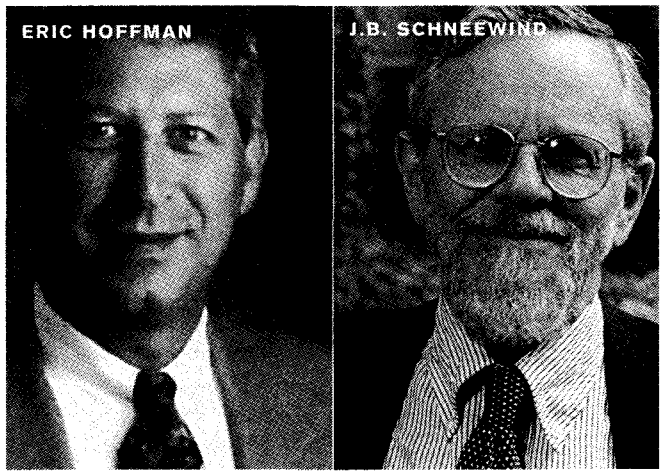
PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

unmooring of the school was an attempt by the family to make it more amenable to outside control.

Over the summer, Charles Hermann (who soon after writing his memo became a strong defender of the school's integrity) was removed as director. President Bush recruited his old CIA director, Robert Gates, to replace him. And in September, the Bush School won its independence. Gates, who will serve only as interim dean, has made clear his support for academic freedom: "Anyone who calls me from the outside about what our faculty members say in a newspaper will get an unwelcome response." But many are reserving judgment until the appointment of the permanent dean (Condoleeza Rice, the Bush campaign's top foreign-policy adviser, heads the search committee). According to Hermann, now an associate dean, "Everyone is taking a wait-and-see kind of stance."

Have Bush School professors become more guarded about political issues? Edwards believes some professors may become even more outspoken, to prove their resistance to censorship. But Aune admits that for him punditry has lost some of its charm. "From now on," he says, "I am going to devote myself to eighteenth-century political theory. It's safer."

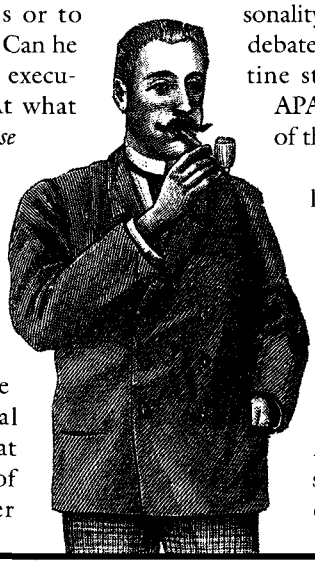
BENJAMIN SOSKIS



"Employees who want a simpler, less baroque structure are perhaps not appropriate for our operation," says Schneewind.

THE ONE AND THE MANY

IT SOUNDS LIKE A PROBLEM straight out of an undergraduate metaphysics seminar: Say you have a man who is known as the executive director of the American Philosophical Association—but he is not permitted to work in the association's offices or to manage its staff. Can he still be called an executive director? At what point does he *cease* being the executive director?



Such was the dilemma facing Eric Hoffman, who until this winter ran the APA's national office, housed at the University of Delaware. After more than a year of strife, the association and Hoffman parted ways—two years before his contract was up. Hoffman has declined to speak about his departure, but it's clear that, some good old-fashioned office politics and personality clashes aside, a debate over the byzantine structure of the APA lay at the heart of the dispute.

Unlike other large learned societies, such as the Modern Language Association or the Organization of American Historians, the APA lacks a strong national office and a signature annual meeting. Rather, the APA is an umbrella group for three regional philosophical societies: the Eastern, Central, and Pacific Divisions. Each division holds its own meeting every year and keeps its own books. There are no national elections, and the national office is run by a half-time executive director with a small staff. "It's a cumbersome structure," says David A. Hoekema, a professor of philosophy at Calvin College who served as executive director from 1984 to 1992. "It's a structure that is a residue of a time when learned societies were very informal, relatively small organizations, in which everyone knew each other."

The informal system, some philosophers hasten to note, is not without its charms: With three yearly meetings, more philosophers get to serve on program committees and panels than if there were just one. But the structure is also unwieldy, not least because the association operates on four budgets. The national office gets its support mostly from membership dues. But the "profits" from conferences (meeting fees, exhibition-space rentals) go to the divisions. The result, some philosophers say, is that the national office doesn't have the cash to undertake ambitious and worthwhile projects such as studying job-placement patterns, formulating a position on adjunct-labor issues, or raising philosophy's profile in the public arena. Meanwhile, the divisions can build up huge, somewhat pointless war chests. This is particularly true of the Eastern Division, whose meeting takes place at the height of job-hunting season and is by far the largest. It has amassed some $650,000.

Hoffman, who has both a J.D. and a Ph.D. in philosophy from the University of Pennsylvania, was first appointed to his job in 1993; before that, he was a lawyer with a Philadelphia firm. His predecessor, Hoekema, had raised questions about the APA's structure, but Hoffman chafed at it even more. He soon came to realize that changing the institution's ways would not be easy. Although

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

the national office neither underwrites nor oversees divisional meetings, it does help to organize and staff them. For this reason, divisional leaders have a stake in the smooth operation of the national office; they also wield considerable influence over its affairs, as Hoffman discovered when he clashed with the people in his office who were working on the divisional meetings. His defenders claim that the divisional leaders encouraged the national-office staff to deal directly with them rather than working through Hoffman, who was the staff's supervisor. His critics, on the other hand, say the problems arose because Hoffman was not a strong enough manager.

In a 1997 review of his work, an APA evaluation committee voted two to one against granting Hoffman a second term; of particular concern were his interactions with the divisions and his management of the office. After reviewing the committee's report, the APA's board of officers granted Hoffman a three-year second term with several stipulations. Among the board's conditions was that a member of Hoffman's staff be appointed a special liaison to the divisions and report directly to the board chair. Furthermore, the board required that a management consultant be brought in to evaluate the situation in the increasingly unhappy office. In early 1999, this consultant recommended that Hoffman be relieved of the responsibility of managing the office but that he still handle national projects. In a peculiar twist, the consultant suggested that Hoffman no longer physically work on the APA premises. The budget committee—five people, three of whom were leaders of regional divisions—accepted the recommendation.

Hoffman, who had resisted the decision on the grounds that it effectively stripped him of his post, duked it out with the APA chair, J.B. Schneewind of Johns Hopkins, in a series of memos last summer. The APA's structure had left him hamstrung, Hoffman contended. Schneewind, the author of *The Invention of Autonomy* (Cambridge, 1997), conceded that "life is made more complex" by the APA's federalism but added: "Employees who want a simpler, less baroque structure are perhaps not appropriate for our operation." Since things clearly weren't going his way, Hoffman negotiated a severance package. (Lawyers were still tweaking the settlement well into January.)

APA members who have followed the Hoffman blowup differ over its significance. To Frank Dilley, a professor of philosophy at the University of Delaware and a longtime critic of the APA's organizational structure, Hoffman was a victim of an unworkable system. "It was the struggle for power between the divisions and the national office that caused his ouster," Dilley says. "These are long-standing problems." Schneewind, however, suggests that Dilley and others are reading their pet issue into a complicated situation. "My feeling is that the structural problem is an invention," he says. "There were a lot of personal animosities and ambitions."

As with any dysfunctional family, it may take an outsider to get a clear picture of the situation. A special APA committee examining the association's "priorities and problems" delivered its report last October after canvassing executive directors from other learned societies for opinions about the APA's structure. One of those queried was Bill Davis, the executive director of the American Anthropological Association, an organization that has struggled with its own ungainly four-field structure. Davis says his impression was

BRITS BICKER OVER BALKANS

TIMOTHY GARTON ASH HAD A BRUISING WINTER. NO SOONER had the British pundit published a collection of essays and reportage titled *History of the Present* than he found himself the target of a lengthy and biting essay by Perry Anderson in the *London Review of Books*. Anderson, a historian and founder of *The New Left Review*, paid tribute to Garton Ash's skills as a raconteur and scholar, praising him for his vivid portraiture of Eastern European dissidents and his solid work on the reunification of Germany. But he also accused Garton Ash of being "stuffily reverential" toward the "Top People," rankly hypocritical in his criticisms of Western European leaders, and—worst of all—personally responsible for the West's failure to prevent the Balkan wars. "A tireless lobbyist for aid and attention to be concentrated on 'Central' Europe, he remained oblivious to the Balkan crisis," Anderson wrote. "If the voice of any individual in the public realm bears a measure of responsibility for the tragic inversion of priorities as Yugoslavia slid towards the abyss, it would be his."

In response, Garton Ash acknowledged that he had not always paid adequate attention to the Balkans. "I regret that I did not write more and sooner about the bloody collapse of Yugoslavia." Nonetheless, he ridiculed Anderson's "hyperbole": "Here is a grave and extraordinary charge. If we make the reasonable assumption that politicians are 'individuals in the public realm,' Anderson seems to be suggesting that my voice was more important than those of Bill Clinton, Helmut Kohl, François Mitterrand or John Major...."

But no doubt Garton Ash will take the attack philosophically. In the introduction to *History of the Present*, he quotes an observation of Walter Raleigh's: "Who-so-euer in writing a modern Historie shall follow truth too neare the heeles, it may happily strike out his teeth."

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

that the APA was "doomed" to be ineffectual. "I think structurally, and from a financial and decision-making point of view, the organization was sort of disabling itself," he says. "There were too many separate loci of power, too many different people making decisions about the expenditure of funds."

In its report, the Committee on Priorities and Problems stopped short of calling for the abolishment of the separate divisions, but it did say that "the cumbersome governance of the organization should be freshly examined." And despite his insistence that the structural question is an "invention," even Schneewind has taken steps to unclog the works at the national level. He has created a "chair's council," similar to an executive council, that can follow through on national projects that the budget committee has approved, and he has proposed creating two new national positions: vice chair and treasurer. Meanwhile, Richard Bett, a scholar of Hellenistic philosophy at Johns Hopkins and the author of the forthcoming *Pyrrho, His Antecedents and His Legacy* (Oxford), has agreed to step in as interim executive director. The association hopes to fill the permanent position by July.

John D'Arms, president of the American Council of Learned Societies, notes that philosophers are hardly unfamiliar with this process of self-examination. He expresses some hope that, in this case, such reflection will lead to a "firmer and more reasonable organizational structure."

"It may be," he adds, "that Hoffman had to pay the price of that progress."

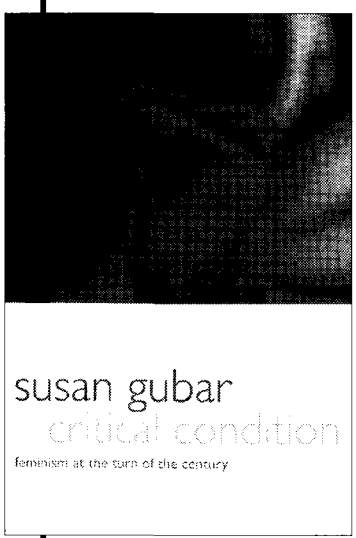
CHRISTOPHER SHEA

UNDAUNTED COINAGE

THIS MONTH, AMERICA'S cash registers welcome a new purchase maker—and she's an Indian. The Sacagawea dollar coin, revolutionary for its golden hue and for locking eyes with the viewer, honors the young Shoshone woman who accompanied Lewis and Clark on their 1804–1806 exploration of the Louisiana Purchase territory.

As children's books with titles like *Sacagawea: American Pathfinder* have taught thousands of Americans, Sacagawea guided Lewis and Clark through the northwestern wilderness to the Pacific. That's the myth, anyway. In fact, the historical Sacagawea guided the expedition only briefly, if at all. To some scholars and Native Americans, the Sacagawea coin is no better than the history-skewering 1995 Disney film *Pocahontas*. Others salute it as a long-overdue recognition of Native Americans by the U.S. government. Is the numismatic depiction good for Indians,

Gender and Culture



Critical Condition
Feminism at the Turn of the Twentieth Century
Susan Gubar

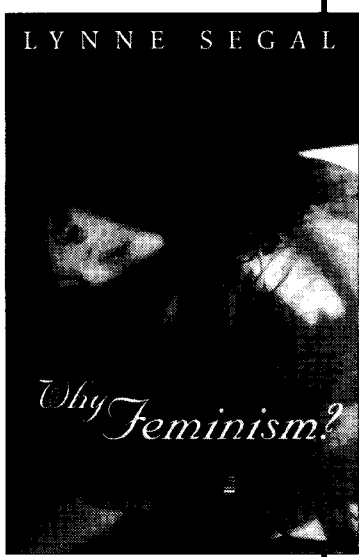
"Magnificent. . . . Jewish and African-American feminists, in particular, will be fascinated by [Gubar's] analyses of the configuration of gender, race, and ethnicity in the multicultural agenda."
—Susannah Heschel, Dartmouth College

256 pages • $24.50 cloth

Why Feminism?
Gender, Psychology, Politics
Lynne Segal

"The passion, intelligence, and intellectual candor of this book are exemplary."
—Judith Butler, author of *Gender Trouble* and *Subjects of Desire*

240 pages • $16.95 paper



ALSO AVAILABLE

Gender and the Politics of History
Revised Edition
Joan Wallach Scott
242 pages • $17.50 paper

No Room of Their Own
Gender and Nation in Israeli Women's Fiction
Yael S. Feldman
248 pages • $16.50 paper

GENDER AND CULTURE SERIES
CAROLYN G. HEILBRUN AND NANCY K. MILLER, EDITORS

COLUMBIA UNIVERSITY PRESS
columbia.edu/cu/cup 800-944-8648

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

who are sometimes culturally invisible, or is it a cruel irony, because the coin will be spent disproportionately by whites?

The intentions behind the Sacagawea coin appear to have been thoroughly respectable, as Williams College art historian Michael J. Lewis explained in a recent *Commentary* article. When Congress called for the replacement of the unpopular Susan B. Anthony dollar in 1997, Treasury Secretary Robert Rubin appointed a Dollar Coin Design Advisory Committee, stipulating only that the new coin depict "one or more women." The committee considered candidates such as Harriet Tubman, Eleanor Roosevelt, and Elizabeth Cady Stanton. But renewed interest in the Lewis and Clark expedition, triggered in part by the historian Stephen Ambrose's 1996 bestseller, *Undaunted Courage: Meriwether Lewis, Thomas Jefferson, and the Opening of the American West* (Simon & Schuster), helped spur the choice of Sacagawea. Since no representation of the historical Sacagawea survives, the sculptor Glenna Goodacre, who designed the Vietnam Women's Memorial in Washington, D.C., used a Shoshone college student as her model.

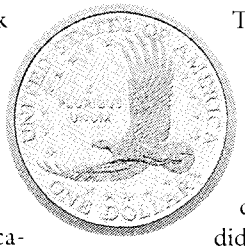
But these good intentions count for little with critics like Donna Barbie, a humanities professor at Embry-Riddle Aeronautical University, who believes the figure of Sacagawea has been used to validate white frontier conquest. In *The Making of Sacagawea: A Euro-American Legend* (Alabama, 1996), Barbie argues that the Sacagawea we know was a romantic creation of the women's rights movement. But the suffragists (including Susan B. Anthony) who lionized Sacagawea also Pocahontified her. She became an Indian princess figure who symbolically blessed white expansionism. Late embellishments to her story sometimes even featured a romance with Lewis or Clark. According to Barbie, Sacagawea is celebrated today "not because she's a native woman, but because she is a native woman who complied with the goals of white America."

"There's nothing new about this," adds the American Indian folklorist and cultural historian Rayna Green, herself a Cherokee and director of the American Indian Program at the Smithsonian's National Museum of American History. "Sacagawea on that coin could be the Land O'Lakes Butter maiden."

For the University of Colorado's Philip J. Deloria, author of *Playing Indian* (Yale, 1998), the new monetary representation offers another bitter irony: It can't help but bring to mind the economic disadvantages suffered by Native Americans. As to potential benefits accruing to Indians from the coin, Deloria scathingly remarks, "You can see the potential for coin slots over at Foxwoods. You know, if you win, it all comes down to you in Sacagawea dollars."

The coin's critics also note that Sacagawea makes an unlikely allegorical figure for liberty. "If anything, she was the antithesis of freedom in her own life," comments Barbie. Hidatsa warriors kidnapped Sacagawea from the Shoshone people at a young age. Her French Canadian–trader husband, Toussaint Charbonneau, later won her in a bet—one of two native wives he acquired that way. When Sacagawea and Charbonneau joined the so-called Corps of Discovery as interpreters, she was just fifteen years old and six months pregnant. (On the coin, Sacagawea carries her sleeping infant son, Jean Baptiste.) According to Lewis and Clark's journals, Charbonneau beat her during the trip, at one point prompting Clark to intervene. In *Undaunted Courage*—a work with few illusions about Sacagawea, though the cover of the paperback does show her pointing the way for Lewis and Clark—Ambrose even refers to her as a "slave." Most historians believe Sacagawea died shortly after the trip, in 1812 in South Dakota, although some writers identify her with a Wyoming Native American woman named Porivo, who lived to be one hundred.

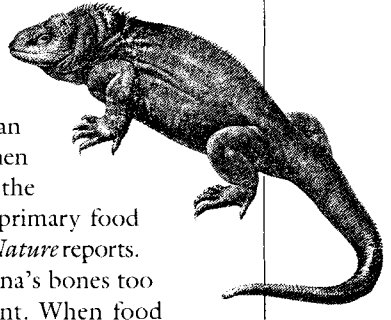
> One critic gripes that "Sacagawea on that coin could be the Land O'Lakes Butter maiden."



Finally, there's the question of Sacagawea's role in the Lewis and Clark expedition. If some fault her for serving the interests of the white empire, others wonder whether she really did enough for that empire to merit a place on the coin. Though Sacagawea made valuable contributions to the trip and demonstrated admirable fortitude, the expedition's captains didn't always hold her in high regard. Lewis wrote in his journal that "if she has enough to eat and a few trinkets to wear I believe she would be perfectly content anywhere." Lewis failed to employ Sacagawea when she might

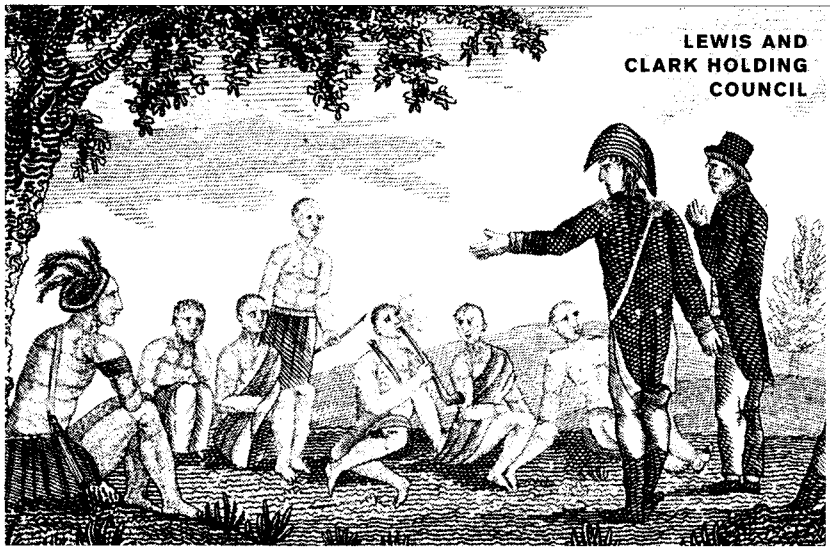
IGUANA DOWNSIZING

"THE SPECIAL CURSE" OF THE GALÁPAGOS ISLANDS, HERMAN Melville once wrote, "is that to them change never comes." On his own trip to the Galápagos, Charles Darwin famously came to a different conclusion. But the two men did agree on something: The archipelago's marine iguana is not pretty. Darwin described it as "hideous-looking," and Melville called it the "strangest anomaly of outlandish nature."



The marine iguana is still ugly, and it turns out that it changes faster than even Darwin guessed. In those years when El Niño makes the local algae scarce, the iguana adapts to the absence of its primary food source by shrinking, a recent article in *Nature* reports. Not only fat and muscle but the iguana's bones too "de-grow" by as much as 20 percent. When food becomes plentiful again, they regrow. It took Martin Wikelski of the University of Illinois at Urbana-Champaign and Corinna Thom of the University of Würzburg some time to get used to the idea of the incredible shrinking iguana. "We didn't believe our own data for eighteen years," Wikelski said. Scientists now hope iguanas hold the key to bone shrinkage (a.k.a. osteoporosis) in humans.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



LEWIS AND CLARK HOLDING COUNCIL

CORBIS-BETTMANN

Sacagawea makes an unlikely allegorical figure for liberty, the coin's foes note.

have been most valuable: during his first encounter with the Idaho Shoshones. According to University of Nebraska history professor Gary Moulton, editor of the *Journals of the Lewis and Clark Expedition* (Nebraska), Lewis and Clark did underestimate Sacagawea. But she wasn't indispensable. Without her, Moulton says, "Lewis and Clark would've got across the continent. I think it would've been more difficult at points, and I think it wouldn't have been so pleasant. But I think they would have made it."

According to the Pueblo novelist, poet, and scholar Paula Gunn Allen, Sacagawea revisionism misses the point. Allen, whose long narrative poem "The One Who Skins Cats" is told from Sacagawea's perspective, observes that most historical heroes are also legendary figures. She's not disturbed by Barbie's criticism that Sacagawea's story may be more American than native. "I don't see what's wrong with American themes: They're different, they're not the same as Laguna themes, but, oh well, that's life, isn't it? That's like saying, 'I can't read Yeats because he doesn't write like the Laguna.' Give me a break here."

Allen concludes the Sacagawea coin can only help to bring Indians more much-needed visibility. "I am an Indian, and I find it extremely satisfying."

Washington State University historian Orlan Svingen offers yet another perspective. Svingen has worked for several years with the Lemhi Shoshone of Idaho, Sacagawea's direct descendants, whom the federal government does not currently recognize as a tribe. Svingen reports that the Lemhi anticipate the coin will bring greater attention to their plight. "The Lemhi are anxious to have the image of Sacagawea spread across the United States," says Svingen. "They hope that people might say, 'Who was this woman, and where are her people?'"

CHRIS MOONEY

SUCCÈS DE SCANDALE

NOW BACK IN PRINT

Criticism and curiosity alike greeted this 1926 novel of Harlem, written by a white fan. This reissue includes poetry composed by Langston Hughes especially for the book.

"Supremely entertaining to read, brilliantly conceived, overwhelming in its arguments, breathtaking in its command of history and literature."
— *New York Times*

Kate Millett
Sexual Politics

UNIVERSITY OF ILLINOIS PRESS

www.press.uillinois.edu

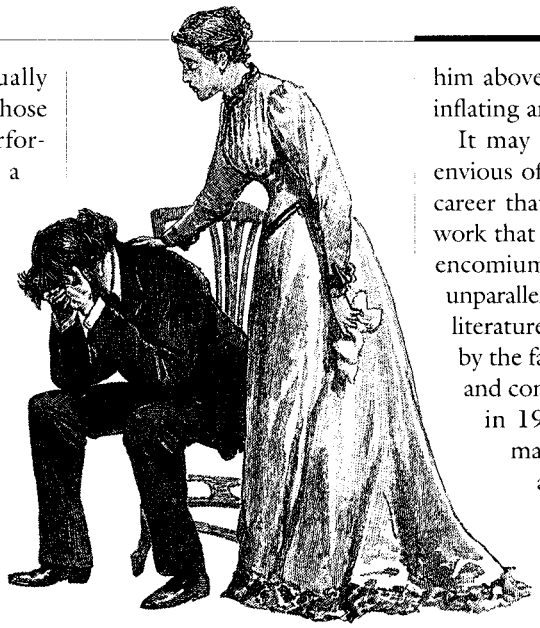
(800) 545 4703

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

REGARDING STANLEY

IN HIS FIRST YEAR AS DEAN of the College of Liberal Arts and Sciences at the University of Illinois at Chicago, Stanley Fish has been a busy man. The middle-aged Miltonist has brought several well-known scholars to his new home, among them literature professor Gerald Graff, historian of sexuality John D'Emilio, and transsexual economist Deirdre McCloskey. He has also published a collection of his famously contrarian essays, *The Trouble With Principle* (Harvard).

But Fish's newest venture is uncharacteristically subdued. During the week of January 10, he kept a public diary for the online magazine *Slate*. His musings offer an unusually intimate look at a man whose zest for activity and performance might suggest a neglected inner self.

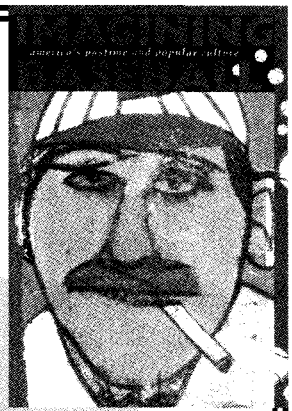


A streak of melancholy runs through the entries. Writing of his arrival in Chicago, Fish confides that he "spiraled down the rabbit hole of depression, absolutely convinced that this was the worst decision I had ever made." Attending a legal convention in Washington, D.C., he writes: "I catch myself worrying about how long it's been since anyone recognized me. I hang around the Harvard Press booth to see if anyone will pick up my book. I wonder if anyone will ask me to dinner." Fish goes on to compare the "hollowness" he feels on the conference circuit with the anguish of solitude in an empty apartment, where you have to "make do with the resources inside you, if any." Only making his bed and buying "a replacement head for the roller-mop" are able to lift him above his "tiny and self-inflating anxieties."

It may surprise professors envious of Fish's high-profile career that it's administrative work that cheers him up. His encomium of his desk job is unparalleled in contemporary literature: "I am...reassured by the fact that...all the pro and con arguments I heard in 1999 are still being made with equal vigor and irresolution on this day in the year 2000.... I am reassured because the persistence of this and other problems confirms my view that the work of administration, indeed of life, is maintenance; and that maintenance is just that, the tending to things rather than the removal of them from the proverbial 'to do' list."

JOHN RAY JR.

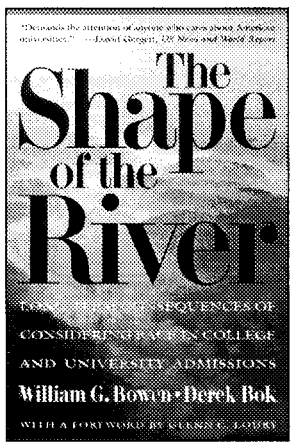
Imagining Baseball
America's Pastime and Popular Culture
David McGimpsey
"This is the most important critical book on baseball literature in many years." —Murray Sperber, author of *Onward to Victory*
A reflection of American culture in the fictions about baseball.
208 pp, cloth $29.95



Beauty Matters
Edited by Peg Zeglin Brand
Foreword by Eleanor Heartney
Provocative essays by an international group of scholars explore the values and politics of beauty as they affect our everyday lives.
368 pp, 60 b&w photos
cloth $45.00 paper $19.95

at bookstores
INDIANA UNIVERSITY PRESS
Orders: 1-800-842-6796
Web: iupress.indiana.edu

NEW IN PAPERBACK



"The most comprehensive study ever done of affirmative action in higher education . . . it demands the attention of anyone who cares about American universities."
—David Gergen, *U.S. News & World Report*

THE SHAPE OF THE RIVER
Long-Term Consequences of Considering Race in College and University Admissions
William G. Bowen & Derek Bok
With a new introduction by the authors and a foreword by Glenn C. Loury
Paper $16.95

Princeton University Press
AT FINE BOOKSTORES • 800-777-4726 • WWW.PUP.PRINCETON.EDU

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Breakthrough Books

LITERARY MODERNISM

WE ASKED SIX EXPERTS TO DISCUSS THE BEST RECENT BOOKS ON LITERARY MODERNISM.

Lawrence Rainey, chair in Modernist Literature at the University of York and author of *Institutions of Modernism: Literary Elites and Public Culture* (Yale, 1998).

"The most important book on literary modernism in the last year was produced not by a literary critic but by an art historian. **T.J. Clark's *Farewell to an Idea: Episodes From a History of Modernism*** (Yale, 1999) rewrites all the rules that have governed disquisitions on modernism. Such works have typically been Whiggish histories of formal innovation, in which one novelty replaces another with breathtaking speed, culminating in an effortless transition to the postmodern. Recently, the narratives have been more dour but no less complacent: Modernism emerges as the last redoubt of a misguided commitment to the aesthetic, a project that happily collapses and gives way to postmodernism's benign embrace of popular culture and the mass media. For Clark, modernism is a series of momentary reprieves from capitalism's ongoing and relentless penetration into the very fibers of human dealings. The reprieves are all the more compelling because they bear within themselves a grim acknowledgment of their own factitiousness—which is why, perhaps, the great works of modernism often seem so unbreathably pure, like a last gasp of oxygen just before the plane goes down."

Gail McDonald, assistant professor of English at the University of North Carolina at Greensboro and author of *Learning to Be Modern: Pound, Eliot, and the American University* (Oxford, 1993).

"A real breakthrough book needs to dislodge enough bricks in the critical edifice to make us recognize that the structure needs general repair. **Rita Felski's** work does that in both its content and its methodology. In ***The Gender of Modernity*** (Harvard, 1995), she resists 'the seductive power of grand narratives' by moving the margin—representations of the feminine—to the center of the story of modernity. Many fine works employ a similar tactic, of course. The difference here is that Felski immerses herself in the messy ambiguities, symbioses, and contradictions of the modern to a degree that is rare and bravely ambitious. The book addresses an abundance of topics—fin de siècle sociological and psychoanalytic theory, consumer behavior, the aesthetics of decadence and sexual perversion, the rhetoric of first-wave feminism. While never ungenerous, Felski dismantles some recent favored assumptions. Reading her book, one feels that we are profligate with the words 'subversive,' 'transgressive,' and 'resisting' as terms of approbation. Felski recognizes that assessing the degree and kind of resistance requires deep knowledge of the context in which it occurs."

Adam Parkes, associate professor of English at the University of Georgia and author of *Modernism and the Theater of Censorship* (Oxford, 1996).

"We have often studied literary modernism by pairing two eminent practitioners—both of whom are usually male and one of whom tends to be Ezra Pound. **Langdon Hammer's *Hart Crane and Allen Tate: Janus-Faced Modernism*** (Princeton, 1993) repeats this familiar tactic but in the end offers a significantly revised portrait not only of Crane and Tate but of the larger movement in American letters of which their relationship is a surprisingly neglected part. Combining formalist analysis with biographical and cultural criticism, Hammer reveals how competing notions of the writer's role (Crane's 'genius,' Tate's 'poet-critic') converged with conflicts of other kinds (notably, between Crane's homosexuality and Tate's reactionary heterosexuality) to help shape the 'impersonal' version of modernism that has been adopted and ratified by the institutions of American literary criticism. Hammer traces these concerns by examining Crane's and Tate's very different readings of T.S. Eliot. Ultimately, Hammer, who also edited ***O My Land, My Friends: The Selected Letters of Hart Crane*** (Four Walls Eight Windows, 1997), not only changes our picture of modernism but also points to the need to develop a new understanding of postmodernism."

Stephen Fredman, professor of English at the University of Notre Dame and author of *The Grounding of American Poetry: Charles Olson and the Emersonian Tradition* (Cambridge, 1993).

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

"The classic critics of modernism tended to stress the self-enclosed nature of the text and the autonomous, self-generating nature of art in general. More recent critics have sought to return modernist texts to some of the complex, compelling worlds from which they emerged. Two striking examples of this trend can be found in **Michael Davidson**'s ***Ghostlier Demarcations: Modern Poetry and the Material Word*** (California, 1997) and **Marjorie Perloff**'s ***Wittgenstein's Ladder: Poetic Language and the Strangeness of the Ordinary*** (Chicago, 1996). Davidson's notion of the 'palimtext' emphasizes the material nature of poetry, how it looks on the pages where it is printed and what historical and ideological forces are responsible for it arriving there. Like Davidson, Perloff might be seen as a 'new' close reader, opening up, in her case, the poetic potential in Ludwig Wittgenstein's investigations of ordinary language and the philosophical consequences of the use of such language in modern poetry. Her account of Wittgenstein makes good on David Antin's provocative claim that the philosopher was the only true modernist novelist. Likewise, by reading through Wittgenstein's eyes a number of modern writers—Gertrude Stein, Samuel Beckett, Ingeborg Bachman, and Robert Creeley—Perloff brings to life the crucial linguistic and philosophical dilemmas that pepper their works."

Susan Stanford Friedman, professor of English and women's studies at the University of Wisconsin at Madison and author of *Mappings: Feminism and the Cultural Geographies of Encounter* (Princeton, 1998).

"**Rachel Blau DuPlessis**'s forthcoming ***Cultural Narratives and Social Debates in Modern Poetries*** (Cambridge, 2001) dazzles with its startling readings of poems from a wide array of American modernists, from William Carlos Williams and Wallace Stevens to Mina Loy and Countee Cullen. The book's originality lies in the concept of 'social philology,' by which DuPlessis means the way that poetic language encrypts cultural narratives of the social order such as racial primitivism, the New Woman, the New Negro, and the New Jew. Blending New Critical and cultural-studies approaches, DuPlessis scrutinizes formal aspects of poems—especially diction and wordplay—for buried etymologies and often contradictory sociopolitical meanings. Rather than separate aesthetics and politics, she unpacks their complicity, showing that linguistic and cultural formations are inseparable."

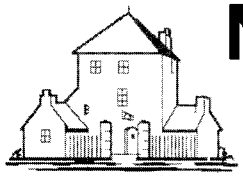
Michael Levenson, professor of English at the University of Virginia and author of *The Cambridge Companion to Modernism* (Cambridge, 1999).

"Too many postmodern theorists have been dining out on a caricature of literary modernism circa 1890–1930. They describe a modernism that fled public life, mass culture, fashion, and consumerism. Only it didn't—at least not in any straightforward way. **Lawrence Rainey**'s ***Institutions of Modernism: Literary Elites and Public Culture*** (Yale, 1998) is a check on the polemical simplifications that oppose a reactionary modernism to an emancipatory postmodernity. The book narrates resonant episodes in the careers of James Joyce, Ezra Pound, T.S. Eliot, and H.D., locating major texts within an 'economic circuit of patronage, collecting, speculation, and investment.' Even experimental writing was entangled within the hard conditions of the marketplace. Rainey names prices, counts copies, and identifies readers, editors, and patrons in order to recover the social life of modernism. Elegant and precise, Rainey possesses the conceptual mobility of a theorist and the archival precision of an accountant."

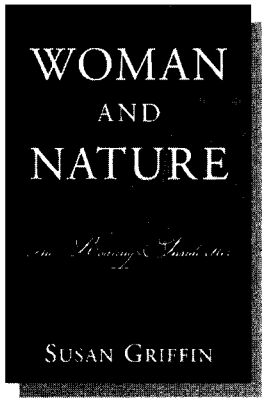
JOHN PALATTELLA

SYLVIA BEACH AND JAMES JOYCE

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



New in paperback from Random House, Inc.



Woman and Nature

The Roaring Inside Her

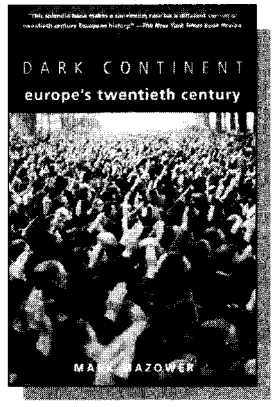
by Susan Griffin

"An extraordinary collage which, for all the research and hard intellectual work underlying it, becomes an intense physical experience."

—Adrienne Rich

Originally published in 1978, *Woman and Nature* is a path-breaking inquiry into women, landscape, and Western intellectual history. Using diverse materials, from lumbering manuals to gynecology texts, Susan Griffin examines the place and role of women in our predominantly patriarchal society.

$13.00 272 pages
Sierra Club Books



Dark Continent

Europe's Twentieth Century

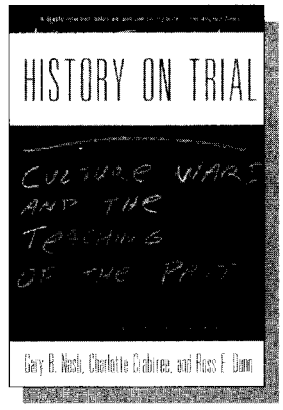
by Mark Mazower

"Wonderful... An account of our century that anyone who takes an interest in Europe's present and future will enlarge their mind by reading."

—John Keegan, *Daily Telegraph*

Mazower examines the history of Europe in the 20th century in light of the century-long struggle for dominance between liberal democracy, communism, and fascism.

$16.00 512 pages
Vintage Books



History on Trial

Culture Wars and the Teaching of the Past

by Gary B. Nash, Charlotte Crabtree, and Ross E. Dunn

"Essential reading.... [A] wonderfully clear and concise overview of the changing ways in which Americans have... perceived and argued about our past."

—Lawrence W. Levine, *Los Angeles Times Book Review*

Written by three professors who participated in the heated debate, *History on Trial* scrutinizes the contentious politics and personalities behind the creation of national standards for teaching history.

$15.00 336 pages
Vintage Books

Visit our website at
www.randomhouse.com/acmart

For examination copies, please write to:
Random House Academic Marketing,
201 E. 50th Street, New York, NY 10022 or email
acmart@randomhouse.com

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

GIVING CREDIT ITS DUE

AMERICANS CHARGE ABOUT $860 BILLION A year—far more than we spend in cash—but we don't feel very good about it. Sociologist Daniel Bell has called credit cards "the greatest single engine in the destruction of the Protestant ethic." Harvard's Juliet Schor agrees. Credit cards inculcate "an unsustainable gotta-have-it-now attitude" Schor warns in her 1998 best-seller, *The Overspent American*. Even the Department of Justice has taken a dim view of plastic. In 1998, the government filed an antitrust suit against MasterCard and Visa.

But it's a bum rap, scholars claim in two new books. In *Financing the American Dream: A Cultural History of Consumer Credit* (Princeton, 1999), Augustana College history professor Lendol Calder debunks the myth that easy credit led a virtuous nation of thrifty, hardworking producers down the primrose path to hedonistic consumer culture. In fact, Calder reports, Americans have always borrowed to buy, using "book credit" at the grocery store as early as during the Revolutionary War. Furthermore, credit cards don't sap the work ethic; they merely restructure it. Consumers drunk with easy credit eventually face the headache of working off their bills. Sure, 4 percent of credit-card debt ends up in default, but 96 percent is paid up!

Nevertheless, the triumph of the credit card did not come without a fight. Until the end of the nineteenth century, Calder points out, the United States enforced strict anti-usury laws, which capped the annual interest rate on personal loans at 6 percent. The laws reflected the Jeffersonian idea that wealth should come through work rather than money lending. But because of these laws, workers strapped for cash or between jobs had few options. Banks wouldn't loan small sums, because the loans weren't profitable at the mandatory 6 percent rate. Desperate borrowers turned instead to avaricious pawnbrokers and illegal lenders, who charged as much as 300 percent a year. For many of the poor, debt became a way of life. A worker might take a good suit to the pawnbroker "to soak" on Monday, redeem it on Saturday for Sunday use, and hock it again on Monday—treating a pawnshop as a "storage and loan."

CAREN ALPERT

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Consumer credit's enemies were surprisingly powerful. Some illegal small-loan lenders were large enough to have branch offices in several cities, and their self-interested lobbying killed early efforts at loan reform. Labor leaders opposed installment plans as "dollar-down serfdom," because they feared that the threat of repossession would tether workers to their jobs and discourage strikes. Grocers demonized credit as "an alcoholic stimulation," because they thought installment plans would lure their customers away to buy big-ticket items that grocers didn't stock. Even commercial banks had reason to denounce retail lending. After all, if workers didn't have to save up for a big purchase, savings accounts would lose much of their appeal.

To credit's rescue came Arthur Ham, a twenty-six-year-old graduate student at Columbia University. After receiving a grant from the Russell Sage Foundation to study small loans in 1909, Ham made a career exposing the loan-shark industry. Eventually he took the battle to the big screen by producing a film. *The Usurer's Grip* (1912) played to packed houses. Thanks to Ham's crusade, state legislatures began replacing their anti-usury codes with his Uniform Small Loan Law.

Instead of "consumptive debt," the economist recommended a term less evocative of disease: "consumers' credit."

Then in 1927, Columbia economics professor E.R.A. Seligman published a comprehensive two-volume vindication of consumer credit, funded by a grant from General Motors. In *Financing the American Dream*, Calder says that at the core of Seligman's argument was a "verbal sleight of hand" that "post-structuralist critics might envy." Economists of the day still clung to the Victorian idea that there were two kinds of debt: "productive" (borrowed to build something or make money) and "consumptive" (borrowed to finance anything fun). Seligman argued that all debt was productive, even if its product was simply the happiness and satisfaction of the borrower. Instead of "consumptive debt," he recommended a term less evocative of disease: "consumers' credit." The new thinking was catnip to lenders and retailers, whose ads quickly began propagating Seligman's philosophy. "A factory or a fur coat (...both of them may be bought on credit)," proclaimed a 1928 ad for Julian Goldman Stores Inc. "What is the difference in these transactions? Nothing—except size!"

Calder's history ends with World War II, which is when David Evans, a Boston-based consultant, and Richard Schmalensee, dean of the Sloan School of Management at the Massachusetts Institute of Technology, pick up the story. Evans and Schmalensee work as consultants to Visa, and *Paying With Plastic: The Digital Revolution in Buying and Borrowing* (MIT, 1999) is an apologia as well as a history.

Legend has it the first credit card was born in 1950 over lunch at a Manhattan restaurant: Department store heir Alfred Bloomingdale and his colleague Francis McNamara dreamed up the idea of creating a third party to cover checks at restaurants. They called it Diners Club. But as Evans and Schmalensee explain, the scheme faced a "chicken-and-egg problem." Consumers didn't want a card until stores accepted it, and merchants wouldn't accept it until consumers carried it.

To solve the problem, and to work around federal laws that prevented banks from operating across state lines, banks joined together to form "network joint ventures," such as Visa and MasterCard. Under these arrangements, some member banks recruited consumers, others recruited merchants. The banks on both ends earned fees, and they shared the costs of maintaining the networks.

Because of an antitrust dispute twenty-five years ago, Visa allows its member banks to join up with MasterCard as well. But it refuses to allow them to collaborate with any other network. American Express executives, eager to break into the bank-card business, often rail against this stricture, but Evans and Schmalensee call the networks' efficiency "a tour de force."

The Justice Department is less appreciative. In October 1998—shortly before *Paying With Plastic* went to press—the government charged Visa and MasterCard with violating the Sherman Antitrust Act. (Wal-Mart and a group of big retailers have filed a related suit, charging that Visa and MasterCard have colluded to keep fees on their debit cards unfairly high.) The trouble is that today Visa and MasterCard have pretty much the same member banks. Do two ventures with the same owners really have an incentive to compete?

According to the government's complaint, in 1987 MasterCard was prepared to introduce the first "smart card"—a card with an integrated circuit that could store personal data. But MasterCard's board refused to proceed without Visa's go-ahead. Today both brands are still developing a smart card, sharing information all the while. The situation doesn't exactly encourage competition. As Visa International's president and chief executive put it in an unguarded moment in 1992, "If you have got one foot firmly placed on both sides of the street, who cares?"

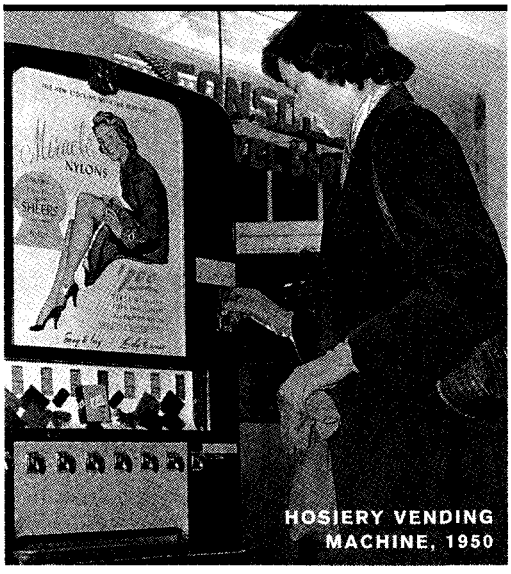
Evans and Schmalensee insist that the Visa-MasterCard partnership does not harm competition or innovation. They point to Visa and MasterCard's rival advertising campaigns and to Citibank's recent decision to switch its primary allegiance from Visa to MasterCard because only MasterCard would allow it to relegate the

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

network insignia to the back of its plastic cards. The reason no one has introduced smart cards, says Evans, is because the chip technology is too expensive. "It is a silly argument," he says. "The Justice Department is trying to fix something that isn't broken. This industry is extraordinarily successful."

Indeed, however the case turns out, the most popular complaint against the consumer-credit business is likely to remain what it was a century ago: The industry succeeds all too well at putting expensive credit in the hands of weak-willed shoppers.

DAVID D. KIRKPATRICK



HOSIERY VENDING MACHINE, 1950

SYNTHETIC PROPOSITIONS

SEVERAL MEN I KNOW HAVE BEGUN WEARING trousers that stretch. These aren't men who usually make fashion statements, so why the nylon in their pants? Has a new attitude toward synthetic fabrics trickled down even to the fashion-oblivious? Luckily, Susannah Handley's *Nylon: The Story of a Fashion Revolution* (Johns Hopkins, 1999) has arrived to untangle the new threads.

Handley, a research tutor at the Royal College of Art in London, also patches a hole in fashion history. First smuggled into the academy by art historians, fashion has been embraced by theorists and cultural studies scholars, who have paired it with semiotics, gender studies, and social history. Handley, however, noticed an open seam: Scholars had only glancingly addressed the influence of materials on fashion history. In her opinion, Du Pont's 1938 introduction of nylon—the first totally artificial fabric—to the American market was the defining moment in twentieth-century fashion history. Yet when Handley set out to research nylon, she met resistance. "Fashion-history scholars thought it was boring to talk about the chemicals," she says. "I've had people at prestigious museums tell me that synthetics had no significance in the history of fashion except for linings."

Ontogeny recapitulates phylogeny, geography determines history—and, of course, textiles drive fashion, or so Handley asserts. How else, for example, can scholars explain a watershed like Dior's 1947 "New Look" collection of curvy, feminine gowns with tiny waistlines and full skirts? Dior's luxurious style may have answered a psychological need in women to escape the austerity and deprivations imposed by World War II. But each ballooning skirt required yards and yards of fabric, and it was synthetics that made the fabric available and affordable.

At the center of Handley's book is the Du Pont Corporation. The staid Delaware-based company originated in the early nineteenth century as a manufacturer of munitions. After supplying the Allies with more than 40 percent of their explosives during World War I, Du Pont expanded from firearms to fabrics. The move was more logical than it might sound, because the chemistry of man-made textiles resembles that of gunpowder. (Thus the scary hyper-inflammability of some synthetics. One early, flawed creation was written off as "mother-in-law silk," because if your mother-in-law wore it in the rocking chair next to the fireplace, chances were excellent she would ignite.) By the late nineteenth century, scientists had figured out how to turn wood, flax, and cotton into semisynthetic fabrics, such as acetate and viscose rayon. Then in 1934, a Du Pont chemist discovered how to spin purely synthetic polymer fibers from coal. On "N Day," May 15, 1940, nylon stockings went on sale. Consumer frenzy followed.

Throughout her book, Handley debunks the notion that high-fashion designers have always shied away from synthetic fabrics, preferring "noble" fabrics like silk. In fact, Parisian couturiers of the 1950s and 1960s were excited by the possibilities of synthetics and wanted to experiment. *Nylon* includes a substantial photographic record of haute couture made from the early synthetics. This high-end enthusiasm, Handley writes, coincided with the rage for synthetic fabrics among young urban hipsters on both sides of the Atlantic, who loved the colorful, fun, throwaway fashion it made possible. Nylon brought these social opposites together, modernizing the image of the one and enabling the fashion rebellion of the other.

So why did synthetic fabrics fall from grace

One early synthetic was dubbed "mother-in-law silk," because if your mother-in-law wore it next to the fireplace, she would ignite.

COURTESY HAGLEY MUSEUM AND LIBRARY

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Fashion mistakes like John Travolta's white leisure suit ruined polyester's reputation.

and become a fashion joke by the late 1970s? For Handley the answer lies in the technological pessimism that characterized the 1970s and 1980s, a time of rising anxiety about oil spills and other chemical pollution. The era's dark feelings about science and technology stained the man-made fabrics.

Of course, nasty flaws in early versions of the textiles may also have had something to do with it. Writes Handley: "Bri-Nylon shirts...yellowed and sealed in perspiration, Orlon sweaters sparked and crackled with static electricity, and the credibility of synthetics went into reverse." No public-relations efforts could disguise the fact that the stuff felt awful next to the skin. At the same time, the cheapness and availability of synthetics, once heralded as democratizing, meant that a mediocre but faddish design could quickly become ubiquitous. Fashion mistakes like John Travolta's white leisure suit in *Saturday Night Fever* branded the 1970s as tacky and ruined polyester's reputation.

Now that technology is back in style, Handley says, it's no surprise that social resistance to artificial fabrics has virtually disappeared. "Fleece" seems cozy and fluffy to us, even when it's entirely synthetic. In the fashion world, artificial fabrics are once again in the spotlight. According to Valerie Steele, chief curator of the Fashion Institute of Technology's museum and editor of *Fashion Theory: The Journal of Dress, Body & Culture,* more and more designers are creating their own synthetic fabrics. "Avant-garde designers have invested a lot of money into developing textiles," Steele says. They're even scouring heavy industry to come up with materials like powdered-steel-treated polyester. Word has it the New York–based designer Yeohlee is experimenting with Teflon-coated shirts.

MARIA RUSSO

TINY TOMES

AMERICAN BOOKSTORE CHECKOUTS ARE LITTERED with small gift books: bite-size portions of great poetry, one hundred reasons to smile, Zen teachings to guide your soul through the day. But suppose what you *really* want is a little Leibniz or Lawrence?

In fact, publishers have long used the tiny format for serious literary fare. Back in the 1930s, when Penguin introduced its first paperbacks, the small-sized books were sold at the same price as a pack of cigarettes—the better to appeal to young readers. Since then paperbacks have generally gotten bigger and pricier. But in 1995, Penguin commemorated the anniversary of its first paperback by launching the Penguin 60s series of ninety-five-cent miniature editions of classic nonfiction and fiction.

In Britain, publishers have taken little books even further, publishing not just classics but also contemporary works by well-known writers. Will Self's work is available from the Bloomsbury Quid minibook series, while Profile Books has issued Alice Munro's. And now, with the United Kingdom exporting several series of tiny scholarly tomes to the States, one can only ask: Is there a baby-book boom?

Routledge's new Great Philosophers series shrinks thinkers like Hegel, Derrida, Spinoza, and Wittgenstein into volumes five inches tall and around sixty-four pages long. Each book, previously published in the United Kingdom by Orion Press, is penned by an appropriate author—Terry Eagleton writes on Marx, John Cottingham on Descartes, Ben Rogers on Pascal—who illuminates a philosopher's thoughts with pertinent biographical detail. "The smaller the book, the more accessible and nonthreatening it is," says Routledge editor Gayatri Patnaik.

Yale University Press has also evolved a set of wee books: the Darwinism Today series. Developed out of lectures evolutionary scholars gave at the London School of Economics, these stylishly designed hardbacks explore Darwinian theory and its application to contemporary human life. Available titles include *Divided Labours: An Evolutionary View of Women at Work* by Kingsley Browne and *Shaping Life: Genes, Embryos and Evolution* by John Maynard Smith. Due out this spring is bioethicist of the moment Peter Singer's *A Darwinian Left: Politics, Evolution and Cooperation.* In the bookstore environment, the undersized seem to have a fitness advantage. "There is a great appeal in terms of trade potential," says Katherine Rand, a publicist at Yale University Press.

These are not the only big issues being packaged in itsy-bitsy bindings. The Prickly Pear Pamphlets, a series of slender studies in cultural theory and anthropology, were conceived in Cambridge, England, in 1993 and have since migrated to the States. Among Prickly Pear's titles are Derek Nystrom and Kent Puckett's diminutive *Against Bosses, Against Oligarchies: A Conversation With Richard Rorty* and Marshall Sahlins's series of aphorisms, *Waiting for Foucault,* parts of which were originally delivered as "after-dinner entertainment" at Oxford.

With the baby book in its heyday in Britain, American publishers are experi-

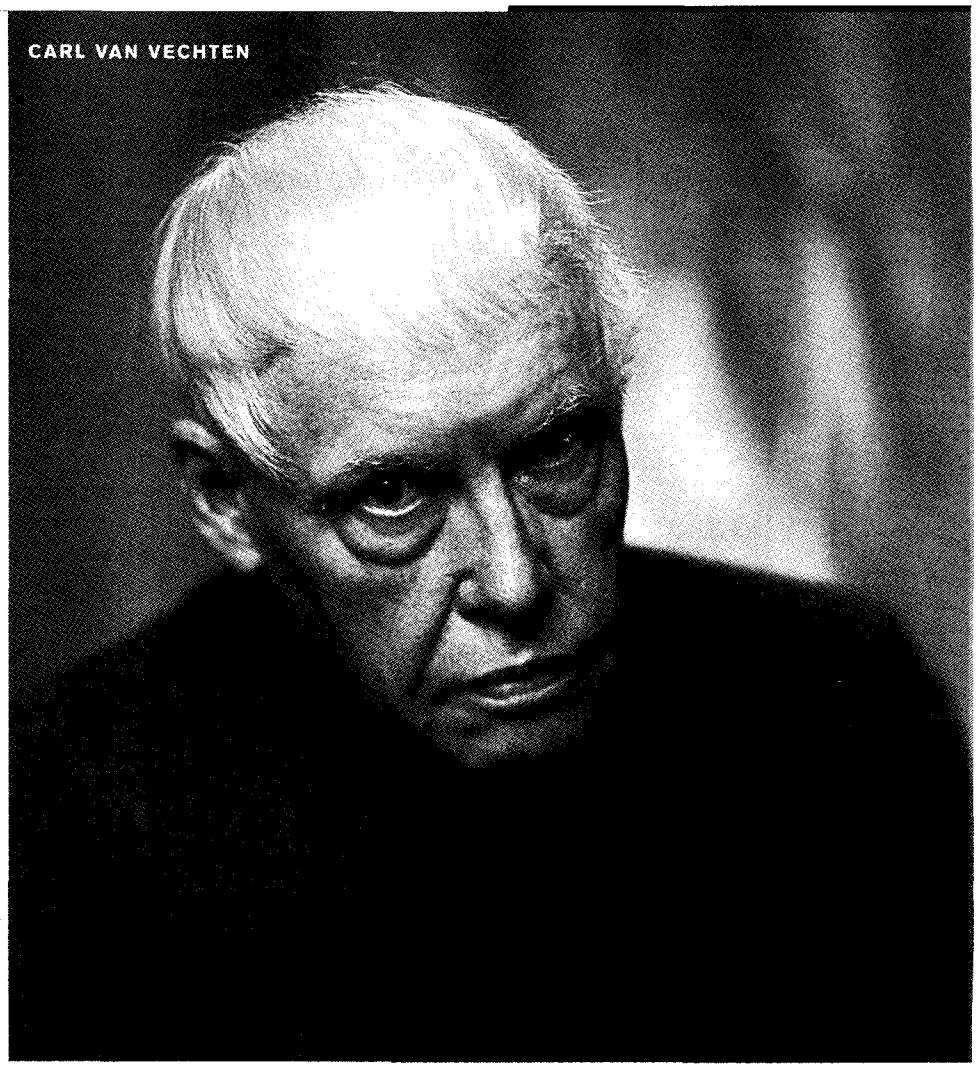
PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

menting with homegrown miniatures as well. Viking/Penguin launched its Penguin Lives series this winter—an attractive remedy for biography bloat. The series includes concise studies of St. Augustine, Mozart, and Crazy Horse, among others. The aim, says publicist Linda McFall, is "not dumbing down the biography, just making it shorter." And the Modern Library is getting into the act this summer with its Modern Library Chronicles, which will boil down such topics as the Spanish empire, Nazi Germany, and prehistory into volumes of about 150 pages each. Among the series' contributors will be Colin Renfrew, Gordon S. Wood, and Karen Armstrong.

But don't worry. If small and substantive isn't your thing, German publisher Taschen may have the right book for you. *SUMO,* a collection of photographs by fashion shooter Helmut Newton, purports to be the largest book ever published—480 twenty-by-twenty-seven-inch pages and weighing in at sixty-six pounds. Of course it also comes with its own coffee table. Try fitting *that* in your back pocket.

HILLARY FREY

VAN THE MAN



CARL VAN VECHTEN

OSCAR WHITE/CORBIS

WHEN KNOPF PUBLISHED CARL VAN VECHTEN'S novel *Nigger Heaven* in 1926, the author—a flamboyant white patron of African-American arts—was accused of racism by white and black critics alike. Some of his most vitriolic opposition came from people who may never have gotten past the first word of the title. But the wildly publicized book was a success all the same: It sold out nine printings in its first four months and became one of the best-selling novels of the Harlem Renaissance.

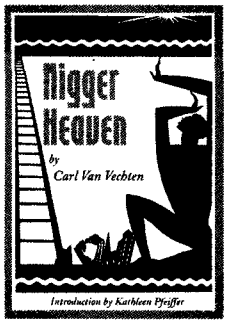
Out of print for much of the past seventy years, *Nigger Heaven* was last available in a 1973 edition from Octagon Books. Twenty-seven years later, the University of Illinois Press is republishing it with a new introduction by Kathleen Pfeiffer, who teaches English at Oakland University in Rochester, Michigan. Pfeiffer had found copies of *Nigger Heaven* frustratingly scarce when she was a graduate student working on race passing.

In her introduction, Pfeiffer presents Van Vechten in a largely sympathetic light. As she notes, Van Vechten "had an uncanny knack for being in the right place at the right time." He was independently wealthy, gay (though married to the actress Fania Marinoff), an enthusiastic aesthete, and a fervent supporter of African-American artists. He was prolific, as a music and dance critic for *The New York Times* and, later, as a novelist, essayist, and photographer. Van Vechten used his influence (including his friendships with Alfred Knopf, F. Scott Fitzgerald, and Gertrude Stein) to arrange gallery shows and media coverage for black artists who had been ignored by mainstream cultural institutions. A patron of Langston Hughes and Zora Neale Hurston, Van Vechten started collections of African-American arts and letters at Yale and at Fisk University in Nashville.

Was Carl Van Vechten a generous visionary? Or a crass oddball?

Although he left behind seven novels, a voluminous correspondence, and essays on such subjects as ballet and cats, Van Vechten turned away from writing fiction. He created a new identity for himself as a portrait photographer, from 1932 until his death in 1964, at age eighty-four. The portraits he made of black artists in his New York

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



The book's most vitriolic opponents may never have gotten past the first word of its title.

studio—of Paul Robeson, Countee Cullen, and Bessie Smith, among others—have become familiar icons of the Harlem Renaissance.

Among scholars of the Harlem Renaissance, Van Vechten has long been a subject of fervid debate. Was he, by his own words, "violently interested in Negroes" because he was a generous visionary, eager to help an excluded people gain cultural visibility? Or was he a crass oddball, exploiting the exoticism of black culture for the salacious appetites of white voyeurs? The most likely, and the least popular, answers are yes and yes. He was committed to black achievement and creativity but also to the idea that that creativity and achievement only take certain, often racially exaggerated, forms.

Nigger Heaven has occupied the center of the Van Vechten debates. The novel tells the story of two young black Harlemites: Mary Love, a cultured, conservative librarian, and Byron Kasson, an aspiring writer who wishes he could find racially neutral material for his work. The two conduct their love affair and their discussions of "the race problem" against a backdrop of decadent parties and vivid characters, many of whom James Weldon Johnson determined (correctly) were based on real Harlem socialites of the 1920s. The book has a dreamlike quality, partly because Van Vechten likes using choppy sentences and blurring the narrative lines between exterior and interior perspective: "Byron felt sick. Life was so cruel.... I might be that man, he said to himself with a gush of self-pity."

Literary scholars and historians have often dismissed *Nigger Heaven* as a clunky novel whose chief interest is its controversial history. Meanwhile, Van Vechten's strongest adversaries have fiercely denounced the book's sketches of melodramatic lovers and salacious partygoers in Harlem—not to mention its provocative title. Robert O'Meally, writing in the *Times Literary Supplement* in 1988, echoed the sentiments of Faith Berry, John Cooley, and David Levering Lewis, among other contemporary critics, in his accusation that Van Vechten was a racist opportunist. "He never gave up the cliché image of blacks as a naturally arty and primitive people whose 'savage' qualities...were their great gifts." But Rudolph Byrd, who edited *Generations in Black and White* (Georgia, 1993), a book of Van Vechten's photographs, takes a more positive view. He enthuses that "in an age of rising nativism, Van Vechten was one of a small group of European American intellectuals who recognized the uniqueness, depth, and far-reaching significance of African American culture." And while Van Vechten's biographer, Bruce Kellner, acknowledges *Nigger Heaven*'s artistic limitations, he also claims that "the [public response to the] novel strengthened Van Vechten's ties with the race and increased his loyalty."

In an era when much of the formerly forgotten Harlem Renaissance canon has come back into print—including Claude McKay's *Home to Harlem* (1928) and Nella Larsen's *Passing* (1929)—it seems increasingly incongruous that one of the era's most controversial texts should remain under wraps. "We're ready now," says Ann Douglas, professor of English and comparative literature at Columbia and author of *Terrible Honesty: Mongrel Manhattan in the 1920s* (Farrar, Straus & Giroux, 1995). Douglas notes that today's race scholars are increasingly critical of the view that "only blacks can write about blacks." But Emily Bernard, a fellow at the W.E.B. Du Bois Institute for Afro-American Research at Harvard, nonetheless sees the potential for controversy. Bernard is currently editing a selection of letters between Van Vechten and Langston Hughes, to be published by Knopf next year, which will elucidate the complex relationship between the two men, "warts and all," she says. She anticipates that the republication of *Nigger Heaven* will ignite familiar debates. "It would not be surprising, when the book comes out in 2000, if what happens will be the same as what happened in 1926: Those of us in the academic community will have debates like those in [the NAACP journal] *The Crisis*. There will be those who say it's racist. There will be those who defend Van Vechten because the title is meant to be ironic."

The phrase "nigger heaven" itself refers to the uppermost gallery of a theater, in which predominantly black audiences sat, unseen by the white theatergoers in the orchestra below. Van Vechten liked the parallel with Harlem's geographic relation to "white" Manhattan; he resisted his father's and his friends' requests that he change the novel's title. That hasn't stopped some uncomfortable readers from taking the liberty themselves: At the 1999 meeting of the Modernist Studies Association, Pamela Caughie, who has written a biography of Nella Larsen, referred to the book in a panel discussion of the Harlem Renaissance as "*Negro* Heaven."

If the shock value of the title has caused its notoriety, how will scholars and students react to the republication of the book with its title intact? Says Emily Bernard, "Carl Van Vechten's contrariness doesn't hold a candle to what Chris Rock is capable of. Is it progress that Sandra Bernhard gets on stage and says 'nigga this, nigga that'? I don't know—maybe Carl Van Vechten paved the way for that."

CASEY GREENFIELD

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

BARNES & NOBLE COLLEGE BOOKSTORES

Barnes & Noble 18th Street
212.807.0099

Barnes & Noble at Boston University
617.267.8484

College of William & Mary
757.221.2480

Columbia University
212.854.4132

University of Chicago
773.702.8729

The Harvard Coop
617.499.2000

Johns Hopkins University
410.516.8317

The MIT Coop
617.499.3200

University of Pennsylvania
215.898.7595

The Yale Bookstore
203.777.8440

* Prices good through 3/22/00

Campus Authors

The Music Lesson

A Novel

by Katharine Weber

Alone in a remote cottage with a stolen Vermeer painting, Patricia Dolan immerses herself in her turbulent Irish heritage, recalling the past that took the life of her daughter and led to her involvement in high-stakes crime. Gazing at "The Music Lesson," she ultimately discovers what must be done to preserve the things she values most.

(Picador) paperback, 20% discounted price: $9.60*

The Mysteries Within

A Surgeon Reflects on Medical Myths

by Sherwin B. Nuland

Drawing on a lifetime of surgical experience, Dr. Sherwin Nuland shares memorable operating room stories that illustrate the distinctive "personalities" of five organs: the stomach, liver, spleen, heart and uterus. ***The Mysteries Within*** brilliantly melds myth and science from the dawn of recorded history to the present day.

(Simon & Schuster) hardcover, 20% discounted price: $19.20*

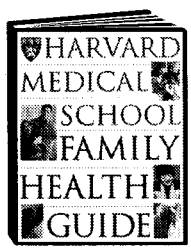
Blonde Like Me

The Roots of the Blonde Myth in Our Culture

by Natalia Ilyin

Blonde Like Me is a twist of personal experience and cultural criticism that shows the difference between having blonde hair and being a blonde. With bull's-eye wit and probing intelligence, Natalia Ilyin reveals the underlying dreams and fantasies that explain why the allure of being a blonde has crossed the boundaries of ethnicity, economics and age.

(Touchstone) paperback, 20% discounted price: $9.60*



Harvard Medical School Family Health Guide

Anthony L. Komaroff, M.D., Editor in Chief

The ***Harvard Medical School Family Health Guide*** provides the latest, most authoritative information about health maintenance and the prevention, diagnosis and treatment of disease. This easy-to-understand guide serves the needs of consumers who must make informed health-care decisions.

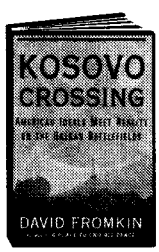
(Simon & Schuster) hardcover, 20% discounted price: $32.00*

When Things Start to Think

by Neil Gershenfeld, Ph.D.

We live in a world of increasingly intrusive information technology, requiring that people meet the needs of machines rather than the other way around. ***When Things Start to Think*** traces the history of computing in order to identify our technological rights, which are now routinely infringed upon by the things around us, and looks ahead to investigate emerging technologies. This penetrating book is for people with an insatiable curiosity about the future.

(Henry Holt) paperback, 20% discounted price: $10.40*



Kosovo Crossing

American Ideals Meet Reality on the Balkan Battlefields

by David Fromkin

Best-selling author David Fromkin draws upon his expertise in world affairs to explain how the Balkan turmoil is part of a larger drama of American power in the world. In his new book ***Kosovo Crossing***, he addresses a wide range of enduring issues for America and the world. This is one book every reader must have in order to understand what is happening in the Balkans today, and what the repercussions will be in the new millennium.

(The Free Press) hardcover, 20% discounted price: $16.80*

The Soup of Many Eyes

From Shtetl to Chicago–A Memoir of One Family's Journey Through History

by Joann Rose Leonard

In her kitchen, Joann Leonard makes soup in her grandfather's pot and improvises her great-grandmother's unwritten recipe. Amid the fragrant steam rising from the pot, comes a stream of memories, half-told tales, and departed ancestors asking that their stories be told. As she adds each new story to her cookpot, she recreates a robust and universal soup to nourish our faith.

(Bantam) hardcover, 20% discounted price: $15.16*

Jesus of Nazareth, King of the Jews

A Jewish Life and the Emergence of Christianity

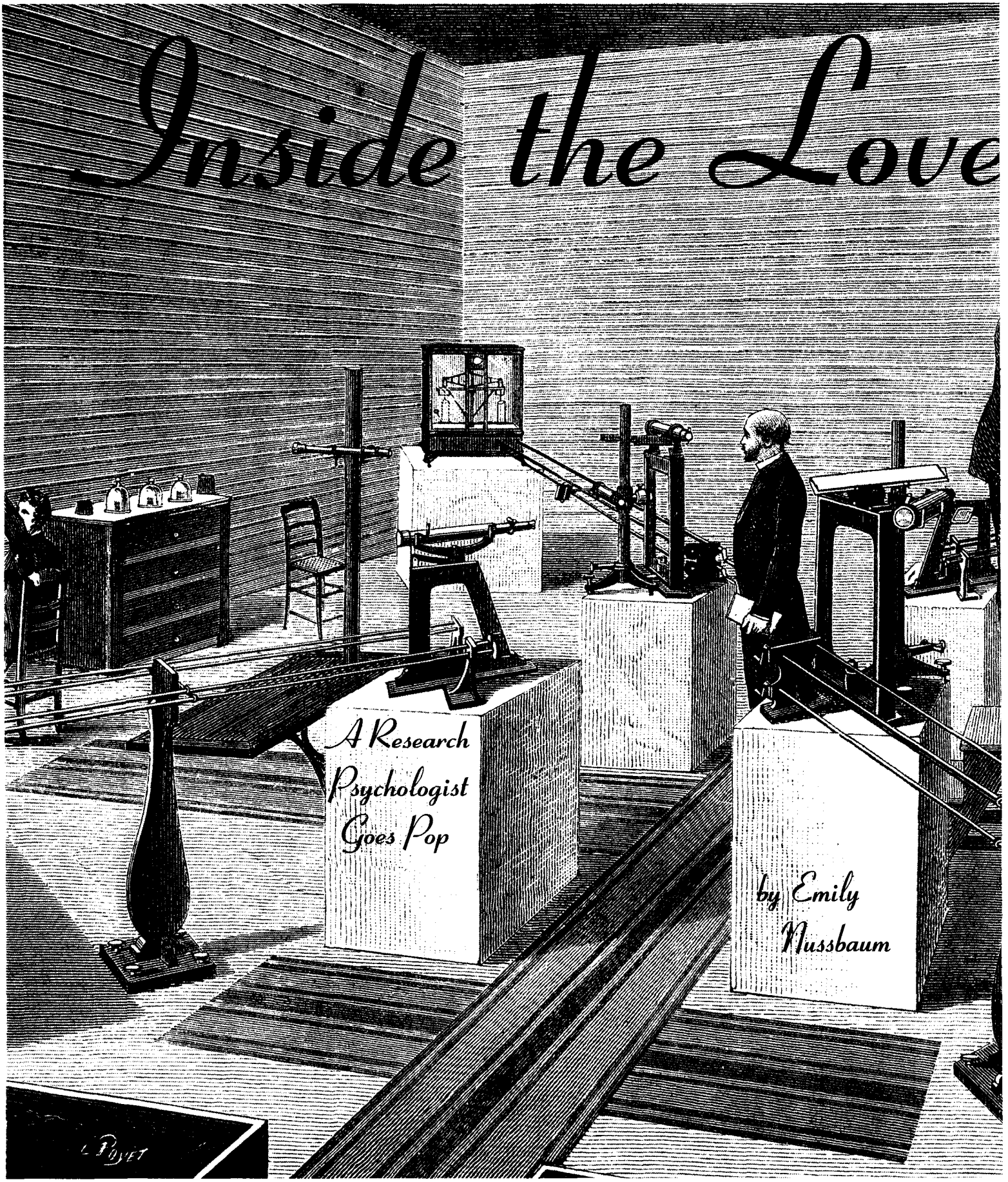
by Paula Fredriksen

In ***Jesus of Nazareth, King of the Jews,*** religion scholar Paula Fredriksen draws on the Gospel narrative of John as well as the Synoptic Gospels, the Dead Sea Scrolls, writings by Paul and Philo in Greek, and early rabbinic writings to show us a historical Jesus living in the tumultuous world of late Second Temple Judaism. This eagerly awaited book is unprecedented in the scholarship of history and religion.

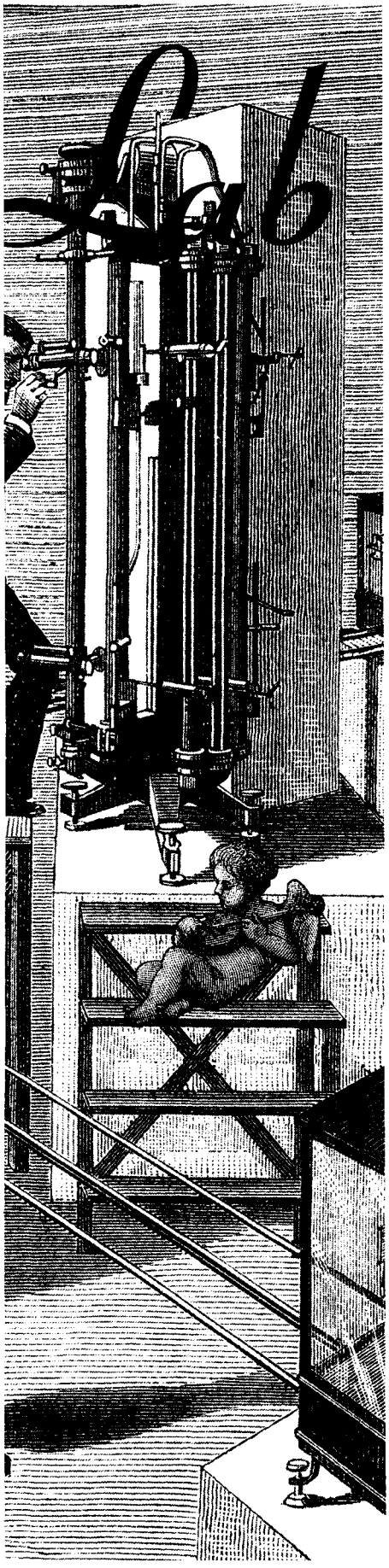
(Knopf) hardcover, 20% discounted price: $20.80*

The Finest Books. The Greatest Minds.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



A BALD MAN WITH A HANDLEBAR MUSTACHE slumps in his chair, looking a bit like a pinned butterfly. Across from him, his wife—her chest encased by a plastic tube that measures the depth of her breathing—ticks off a list of complaints: He's willing to act goofy but won't behave like a real dad; he's irresponsible; he lacks follow-through. Visibly uncomfortable and upset, Handlebar wriggles, breathes in, blinks, darts his eyes around.

"Take a look at this," says Dr. Sybil Carérre, the coordinator of the Family Research Laboratory at the University of Washington, pointing to the video monitor. "She's 'kitchen-sinking'—throwing in every complaint at once."

As the couple bickers, a digital clock at the base of the screen measures the exact length of each acid interaction. We're in the control room of the so-called Love Lab, deep within a nondescript tan brick building on the University of Washington campus—the quantitative heart of psychologist John Gottman's twenty-eight-year-old body of work. His goal is to solve that long-standing mystery: What makes some marriages thrive and others explode into shards of acrimony and loneliness?

Since 1990 almost seven hundred couples have passed through the lab. (Some also visited its sister structure, an apartment in which subjects spend an entire day being married for the cameras.) Research assistants study the subjects' videotaped interactions, marking out the elements of discord and companionship as if transcribing a piece of complicated music: They note facial expressions and body language. This coding is then combined with physiological readings of the subjects' heart rates and "skin responsivity," and the numbers vigorously crunched. In 1998, Gottman, who was already a major presence in the field, published a longitudinal study in the *Journal of Marriage and the Family* demonstrating the remarkable results he'd obtained with these techniques. On the basis of watching a mere fifteen minutes of tape, he can predict at a startling 85 percent rate of accuracy whether a couple will get divorced within six years. More disturbing yet, he can make predictions that are 75 percent accurate after analyzing only the first three minutes of marital back-and-forth.

Strong stuff. Of course, the ability to predict which marriages will take a dive isn't the same thing as figuring out how to fix a couple's problems. But Gottman has nonetheless attempted to bring his impressive academic findings into the pop-psychology marketplace, and he's done so with considerable intensity. His 1999 self-helper, *The Seven Principles for Making Marriage Work* (Crown), which he co-wrote with Nan Silver, made the *New York Times* list of the top fifteen best-selling self-help titles of the year. And in 1996, he and his wife, Julie, a clinical psychologist, founded the Gottman Institute in Seattle, an organization that trains therapists to treat couples and offers marriage-boosting workshops.

As Gottman's work has made the vertiginous leap from datum to factoid to clinical commonplace, some of his colleagues—and competitors in the marriage-advice trade—have begun to voice dissent. Critics view Gottman's interpretations as premature at best, dangerously misguided at worst.

Is Gottman himself "kitchen-sinking"—attempting to do too much at once—and in the process endangering his own research? His methods are certainly eclectic, combining basic and applied research, peer-reviewed journals and Oprah Winfrey, mathematical vectors and marketing savvy. The systematic study of human relationships, he argues, is the new frontier of psychology, a major shift away from the long-standing focus on the individual. But will the popularization of his findings distort the integrity of his work, congealing tentative data into how-to certainties? Or is the psychologist simply doing what a good scientist should do: making his findings accessible to a public that can use them, in language it understands?

To my left are three computers, each equipped with a white plastic coding strip above its keyboard. I lean over and read the fine print on the strips: Disgust, Contempt, Belligerence, Domineering, Criticism, Anger, Tension, Tense Humor, Defensiveness, Whining, Sadness, Stonewalling, Neutral, Interest, Validation, Affection, Humor, and, finally, Surprise/Joy. ("We don't actually see much of that," remarks Carérre dryly of the last.) It's a disturbing selection, like the spice rack of the biggest fight you ever had. And

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

it raises a question: Can even the best numerical analysis reveal the formula for the bond that the essayist Lynn Darling once called "an intricate pattern of consideration and savagery that only two human beings moving together through time can produce"? Is committed love in fact a set of skills, like whipping up a tangy risotto—something that can be learned by mimicking the gestures of highly skilled chefs?

Unlike the questions explored by most academic research, this is one to which almost everybody is eager for an answer. Despite its nasty historical provenance in property ownership, Western egalitarian marriage has weathered everything from psychoanalysis to the sexual revolution, surviving the divorce-happy 1970s as central as ever to the majority of people's emotional experience. Even today, more than 85 percent of the public still ends up tying the knot. If anything, the debate over gay and lesbian marriage has only made the institution's status as a basic human experience even more apparent.

Meanwhile, right-wing politicians call for tighter divorce regulations; evangelical Christians counsel wives to submit lovingly to their promise-keeping hubbies; and feminists suggest men stop shirking the "second shift" of housework. Writers such as John Gray and Deborah Tannen pose the problem as one of communication: Men and women, they suggest, speak separate languages.

This is a tough atmosphere in which to maintain a disinterested perspective. And that's especially so for Gottman and his wife, Julie, who, like many academics of their generation, come from activist backgrounds. John, a conscientious objector during the Vietnam War, developed an educational counseling program for migrant high-school dropouts; Julie worked with drug addicts and schizophrenics and did some of the earliest research on the long-term psychological health of adult children of lesbian mothers. But their very different approaches—Julie is an empathic, dangly-earringed therapist; John a former mathematician with a trim beard and a way of jumping up and down when he talks about vectors—have made their collaboration an unusual one. Their shared project, the Gottman Institute, combines his theory with her practice. To critics, the institute is the progeny of a shotgun wedding, performed under the gun of publicity. But to Gottman, it is "a legacy, so that after I die, there's really a place where research gets blended with clinical work... that builds theory, that does really good science, that provides good treatment."

Originally trained in hard-core quantitative methods, Gottman's earliest interest was not in marriage at all but in finding new methods for evaluating human interactions. An important breakthrough, he said, came early in his career when he designed a study that debunked popular assumptions about how children make friends. Conventional child therapists, says Gottman, based their approach on misguided adult assumptions: Go up to Jimmy, they suggested to shy kids, say hi, and ask him if he wants to play. But according to Gottman's videotapes of children interacting, the "master" friend makers sidled in slowly, picking up cues rather than awkwardly interjecting themselves. Drawing attention to oneself, it turned out, was the worst possible way of making a connection—a finding that emerged from studying the kids who were successful at the task rather than just the ones who were having trouble. A major influence Gottman cites is the work of child psychologists Fritz Redl and Haim Ginott, who advocated studying emotional interactions as they happened: analyzing a fight in real time, say, rather than asking for participants' opinions after the battle is over.

Still, Gottman says, he found it rough sledding when he began studying married couples. "When I first started doing this research and submitted articles, they wouldn't even review them," he recalls. "They said, 'This isn't psychology, this is sociology.'" After his first year as a professor at Indiana University in 1973, his promotions committee warned him that he was unlikely to get tenure because the field of marital research was "too soft." Gottman grins. We sit in his office, which overflows with books; there is also a microwave oven, a treadmill, a jam-packed year 2000 wall calendar, and colorful drawings by his and Julie's nine-year-old daughter. "You can't really do science about marriage," he remembers his advisers saying. "Personality theory hasn't even solved the problem of the individual."

Although marriage counselors had been trying to patch couples together for decades, their work was not grounded in any established theory about how happy marriages worked. Freud himself advised against working with couples.

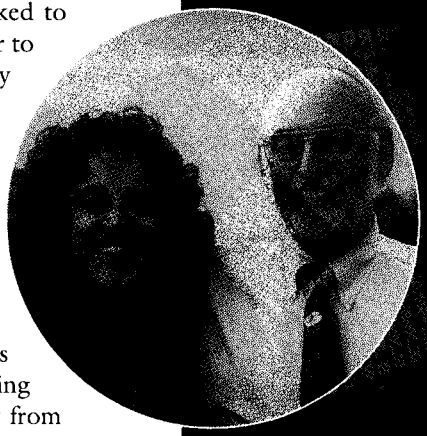
It wasn't until about seven years ago that Gottman's research really began to pick up steam. In collaboration with the UC-Berkeley psychophysiologist Bob Levenson, Gottman combined the be-here-now videotape approach with the measurement of bodily responses. According to Levenson, people experiencing fear, for example, have cold hands; those who are disgusted, hot ones. Anger triggers a rapid heart rate, disgust a slower rate. The researchers also began using the UC-San Francisco psychologist Paul Ekman's well-known Facial Action Coding System, a.k.a. FACS, which distinguishes a physical signature for each human emotion. Ekman's data have shown such physiological patterns to be universal across cultures, and the use of his techniques to analyze videotapes has yielded remarkable results: In one study, researchers were able to distinguish suicidal from nonsuicidal depressed patients by freeze-framing their fleeting expressions of contempt and disgust.

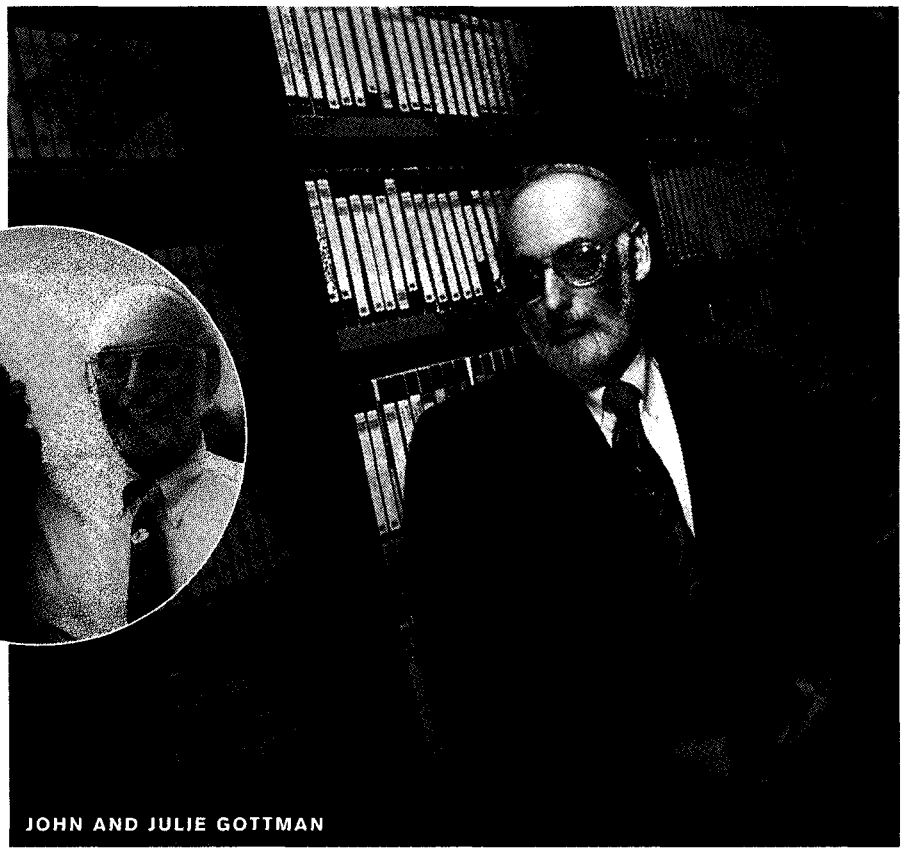
Using FACS, Gottman and Levenson scrutinized their videotaped couples for nuances of expression—picking out a genuine smile from a fake one, say, by watching for an associated eye squinch. Contempt, one of the emotions Gottman watches for at the Love Lab, is detectable through the "dimpler muscle," or buccinator, which pulls the lip corners to the side and creates a distinctly uncute dimple; it's often combined with an upward eye roll. From his FACS data, Gottman arrived at some startling conclusions. For instance, he found that the frequency with which husbands displayed contempt during an interaction was highly correlated with the number of infectious illnesses their wives would contract within the following four years. (The prediction didn't work when the genders were reversed, however, unless loneliness was factored in: Lonely husbands of contemptuous wives had a higher rate of illness than other husbands.)

To collect more data, Gottman put together the room the media later termed

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

"The Love Lab," with its ear-clip and finger-clip heart monitors, respiration testers, electrocardiograph, and charmingly low-tech "jiggle-ometer"—a device that measures how much a nervous participant is jiggling about in his or her chair. A video monitor faces each chair. Couples in the lab are asked to discuss distressing issues or to tell the story of how they met; a box of tissues sits by each chair for teary moments. Gottman also uses a version of this setup in his clinical office, where he counsels couples.





JOHN AND JULIE GOTTMAN

As with the friendship research, Gottman notes, his emphasis is on distinguishing the masters of matrimony from the disasters—learning the elements of successful wedlock from those folks who are getting it right. He has tested newlyweds, couples in their first seven years of marriage, forty- to sixty-year-old couples, and those in violent marriages. What he found was surprising and sometimes counterintuitive. The presence of anger, he deduced, did not indicate an imminent divorce or marital unhappiness—indeed, some of the most happily married couples went at it hammer and tongs. Nor was repression necessarily problematic, as long as both members of the couple abided by a tongue-tied approach. Instead, he found that the best markers of a bad marriage were certain familiar—and often gender-linked—dynamics in marital disputes. A "harsh start-up" (the abrupt and negative introduction of an issue) by the wife was associated with bad outcomes, for example. In response, men tended to become physiologically "flooded," closing down emotionally and physically as a self-soothing mechanism. Ultimately, Gottman found that four behaviors (which he termed "the four horsemen of the apocalypse") were most associated with long-term unhappiness: criticism, defensiveness, stonewalling (retreating into silent unresponsiveness), and contempt. Contempt, he found, was especially corrosive and highly predictive of marital disintegration.

On a happier note, he discovered that successful repair attempts—tiny bridge-building gestures in the midst of a dispute, ranging from an apology, to a "hey, we're getting off-topic!" to a goofy grin—were crucial chords in composing marital harmony. No matter what style of interaction a couple favored, Gottman found, a simple five-to-one ratio of positive to negative interactions indicated a marriage that would last.

"You can't really do science about marriage," Gottman remembers his advisors saying. "Personality theory hasn't even solved the problem of the individual."

One of Gottman's most widely publicized conclusions was also one of his most widely satirized—the "yes, dear" hypothesis. For a marriage to work, he concluded, the husband had to be willing to accept the influence of his wife when it came to working out marital disagreements. Women, whatever their other problems in relationships, had little trouble allowing themselves to be swayed by their spouses, but men sometimes did, and male recalcitrance doomed a relationship to disintegration. Although the conclusion might seem innocuous, the press ran with it, and Gottman was mocked everywhere from the *Dallas Morning News* editorial page to *Saturday Night Live* for seeming to advocate a mass pussy-whipping of the male population.

Within his own field, however, Gottman's most controversial claim lay in his critique of one of the staples of marriage therapy, the "active listening" technique. In active listening, a therapist or group leader encourages one spouse to speak (often using nonblaming "I" phrases) while the other silently listens; the listening spouse then echoes what was said. For example, when a wife says, "I feel ignored and unattractive when you flirt with your ex-girlfriend in front of me," the husband responds, "When I flirt with Lola, you feel ugly and ignored." The goal is to create empathy and increase communication, enabling

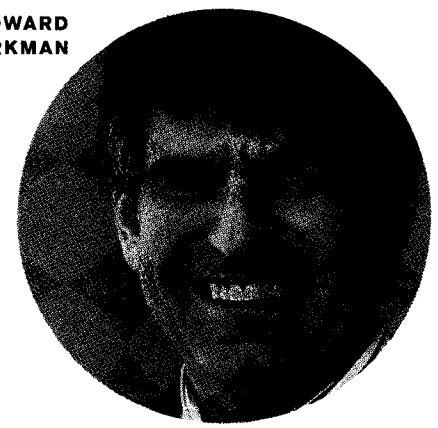
INSERT GOTTMAN INSTITUTE: ANDREW BRUSO

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

couples to solve problems by understanding each other's point of view.

Healthy couples, one might assume, can listen and echo each other's feelings naturally. But in fact, claims Gottman, married couples—whether miserable or giddy with happiness—almost never interact this way. "People said what they thought about an issue, they got angry or sad," he wrote in *The Marriage Clinic: A Scientifically Based Marital Therapy* (Norton, 1999), "but their partner's response was never anything like what we were training people to do in the listener/speaker exercise—not even close." Such exchanges occurred in less than 5 percent of marital interactions, he wrote, and they predicted nothing about whether the marriage would do well or badly. What's more, Gottman noted, data from a 1984 Munich study demonstrated that the exercise itself didn't help couples to improve their marriages. To teach such interactions—whether as a daily tool for couples or as a therapeutic exercise in empathy—was a clinical dead end.

HOWARD MARKMAN



Against Gottman, Markman and his collaborators insist that anger is a sign of a failing marriage.

When Gottman's conclusions were published in the peer-reviewed *Journal of Marriage and the Family* in 1998, they were immediately picked up and disseminated in a wide variety of formats—in part because the journal sent out an accompanying press release, the first time it had done so for a published paper. Soon Gottman was profiled in a *Los Angeles Times* article that featured (and, Gottman says, exaggerated) the "yes, dear" hypothesis; he appeared on *Oprah* and began giving keynote addresses at conferences for clinicians. Within a year, he had become the default go-to guy on marital dysfunction, overshadowing other researchers in the field. And his findings seemed to be moving willy-nilly into the clinical canon.

Criticism was not far behind. "Because the findings from this one study had such far reaching effects (which is not typical)," write University of Denver psychologists Howard Markman and Scott Stanley and UCLA psychology professor Thomas Bradbury in the February issue of the *Journal of Marriage and the Family*, "the methods and interpretations bear close scrutiny."

Markman, Stanley, and Bradbury take issue with Gottman's work on three levels: First, they point out what they perceive as methodological and conceptual flaws. Gottman's Love Lab analyses, they contend, rely too heavily on physiological responses. They contend that some of the Love Lab's observations may in fact be interpretations: To label a particular marital exchange as a "husband rejecting influence," for example, is to build into the data "a gender-power conclusion that may reach beyond the meaning of the behavior being coded." They also question Gottman's conclusion that anger does not correlate with bad marriages, whereas other negative behaviors do. "Simply put: after the codes for defensiveness, belligerence, criticism, contempt, and stonewalling absorb their variance in this coding system, what is really left to label as anger?" Finally, they point out potential problems in statistical methods and choice of subjects, claiming, for example, that Gottman erred in creating a pattern of subjects that emphasized masters and disasters (especially good and bad marriages) rather than forming a representative bell curve of marital satisfaction. By doing so, they claim, he exaggerated his predictive abilities.

Gottman's rejection of the active-listening approach comes in for particularly sharp criticism. "As nowhere else, the effects of the interpretation of these data have been far reaching," huff Stanley, Markman, and Bradbury. "We have heard from marital therapists and marriage educators from all around the world wondering if they would be wise to abandon such strategies based on reports from this study...we believe the conclusion to abandon active-listening strategies is entirely unwarranted." For one thing, they argue, Gottman overstates the use of such therapies, making them sound more rigid and universal than they actually are. Moreover, they point out, just because couples don't naturally conduct active-listening doesn't mean such an exercise won't help them: "The argument Gottman et al. put forth is tantamount to concluding that aspirin would be an ineffective treatment for pain relief because we do not see elevated levels of acetylsalicylic acid in people without headaches."

Nonsense, Gottman shoots back. In his reply to Markman et al.'s critique, he defends his masters-and-disasters approach as especially well suited for "meaningful comparisons"; lists biological and emotional distinctions between anger and other negative emotions; and clarifies the basis for his definition of rejecting influence. Gottman and his critics quote different studies to back up their views on the effectiveness of active listening. But Gottman pointedly notes that "nothing in the area of psychological treatment ever dies easily, and we clinical researchers usually do not seem to have the courage to say that the Emperor has no clothes."

There's nothing unusual, of course, about professional disputes over proper methodology and study design. They're a natural (and desirable) outcome of the scientific method. But what aggravates this debate is that almost everyone involved has something at stake financially—not just research funding, the usual academic sticking point, but book contracts, workshops, and brand-name marriage-saving techniques. Even hard-

COURTESY UNIVERSITY OF DENVER

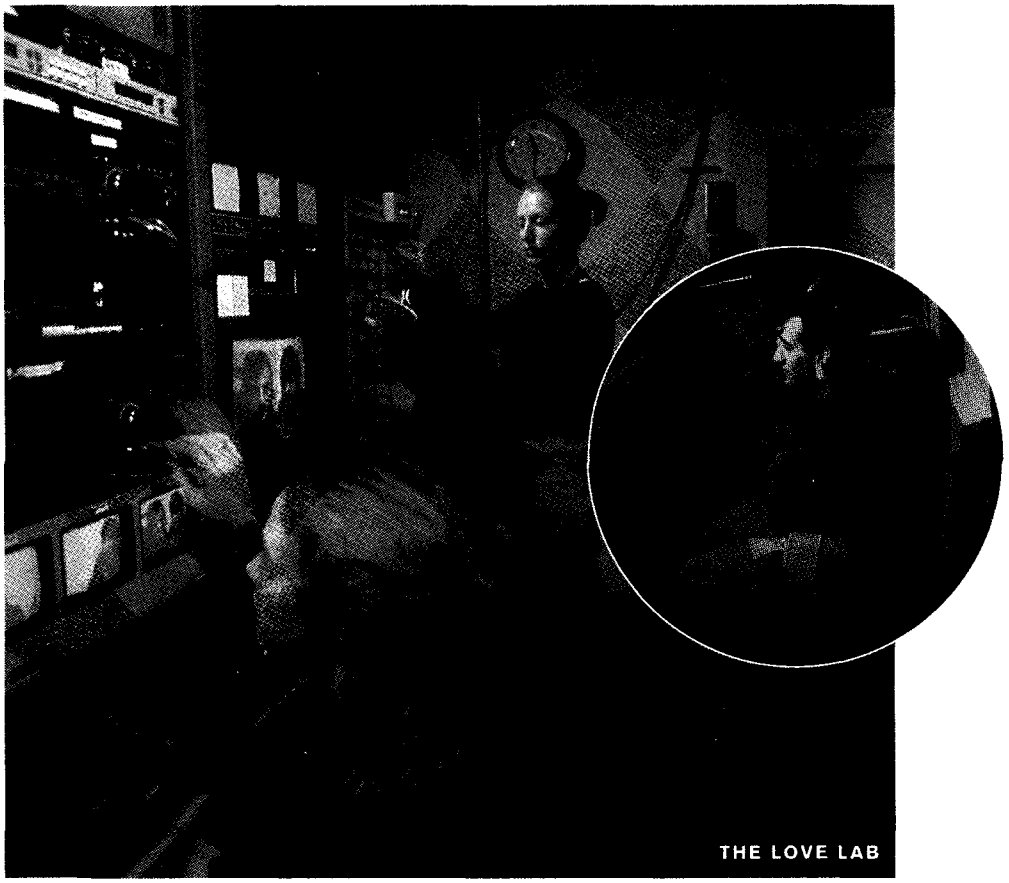
PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

core researchers in this field offer therapy to couples, and many are affiliated with one self-help program or another. Markman and Stanley, for example, conduct the Prevention and Relationship Enhancement Program (PREP), which, as they acknowledge in their critique, uses the active-listener exercise. (In PREP this component involves passing back and forth a piece of linoleum labeled "the floor.") Other marriage-manual authors include SUNY Buffalo psychology professor Frank Fincham, whose cognitively based tome, co-authored with Keith Humphreys and Leyan Fernandes, is titled *Communicating in Relationships: A Guide for Couples and Professionals;* Seattle Pacific University psychologists Les and Leslie Parrott, who offer a Christian marriage mentor program that matches young couples with older ones; and UCLA's Andrew Christensen and the late Neil Jacobson, whose *Reconcilable Differences* was released in February.

For all the disagreement between Gottman and his interlocutors on questions of quantitative methodology, their therapy programs have much in common. What Gottman calls "the four horsemen," Stanley and Markman term "danger signs." While Christensen and Jacobson emphasize acceptance and integration, Gottman talks about improving the underlying friendship of married couples. Some programs emphasize cognitive tasks; others focus on behavior; still others on psychodynamic family history. But as several studies have found, most counselors are instinctively eclectic, whatever their training: Behaviorists may still ask about family history, and psychodynamic therapists model better cognitive habits. (Diane Sollee, a lobbyist for the Coalition for Marriage, Family, and Couples Education, flippantly terms the options in the field "a hamburger with different fixings.")

Western marriage counseling itself is a relatively young field. In the 1930s and 1940s, popular marriage guides offered succor for those making the transition to a "companionate" (in other words, emotionally intimate) marriage ethic. Gynecologists, educators, and clergymen offered conjugal advice to individuals. But it wasn't until the 1950s and 1960s that therapists began to work with both members of a couple. As feminism and the self-help movement elbowed their way into the culture, marriage counseling adjusted to the changing times. Whereas in the 1950s a therapist might have considered it his role to salvage the marriage no matter what, often by encouraging the wife to accept her traditional role, in the 1970s a marriage therapist was more likely to see a potential for personal liberation in divorce. In the last twenty years the cultural pendulum has swung back, toward a more commitment-friendly approach. Meanwhile, quantitative evidence that any of these approaches can actually help married couples is still scarce.

Indeed, the numbers do not always go the way marriage therapists would like them to. Although Neil Jacobson, one of the most prominent figures in outcomes research, originally thought couples counseling paid off, when he reanalyzed his data in 1984, he found that he had in fact massively overstated therapy's effectiveness. Only 35 percent of couples, it turns out, were in the nondistressed range at the end of the sessions; and two years down the line, 30–50 percent of that number had relapsed into a state of distress. Only 11–18 percent of couples, in other words, had a better marriage as a result of marriage therapy. Much of the data had been muddied by confounding factors, such as the patients' desire to pat the therapist on the back for trying—couples would say exercises had been helpful even if their marriage was just as miserable as ever.



THE LOVE LAB

The Love Lab detects signs of disgust, contempt, belligerence, criticism, anger, tension, tense humor, defensiveness, stonewalling, neutrality, interest, validation, affection, and humor.

ANDREW BRUSSO (2X)

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Jacobson found that the largest statistical difference involved the contrast between counseled couples and those in the control groups; those in the control groups deteriorated at such a rapid pace they created the false impression that therapy was improving marriages—when it in fact just held them at the same unhappy level.

The problem, as Gottman acknowledges, is that knowing how marriages work doesn't necessarily help clinicians—or couples. "In marriages that are happy and stable, for example, there's a lot of positive affect when people are resolving conflict. They laugh a lot, they're teasing each other, they give appreciations of one another, even while they're fighting," he says. "That's a stable difference between happy and unhappy couples: It predicts divorce and marital happiness." Unfortunately, he adds, it's also a useless finding, because it's unteachable: "You can't take an unhappy couple and say, 'Have more affection and humor while you're fighting.' People have tried to do that, with all kinds of methods. They'll say, 'Pretend that you're happily married! Be nice to each other! Remember, you love each other, right?' 'Well, yeah.' 'Well, act like it!'" Alienated couples simply can't pick up these skills, says Gottman, unless they have already built an underlying friendship.

Given this depressing conclusion, why even step out of the lab? Gottman's turn to doing real-life marriage treatment came in part because he was willing to accept influence from his clinically oriented wife. "His interests were primarily research," recalls Julie. "Observing as opposed to fixing. And here I was this fix-it woman." (John had done a bit of marriage therapy early in his career and had found it a miserable task: "The couples weren't happy to be there, and they weren't grateful to me or my students. And then you look at the data, and you have this temporary effect. I found it very unpleasant.")

From the earliest point in their marriage, Julie said, the couple spoke frequently about bridging the gap between his research and her clinical work. As his research progressed, John became increasingly persuaded that his findings suggested strategies that could help prevent couples from spiralling into patterns of ever-escalating conflict. Then in 1996, while on a canoe trip, the Gottmans began to talk in earnest about taking John's findings to the public. "He had made a significant shift in really wanting to take his research and do something to help couples," recalls Julie. "He was beginning to conceptualize a therapy which was based upon his predictions about what helps couples stay together. I jumped in with my ideas as well. And it was like, The Happy Collaboration!"

There were also pragmatic concerns. The canoe brainstorm began, says John, when he and Julie were discussing their dream of buying a country house on idyllic Orcas Island. Indeed, John had begun to recognize that there was a lucrative market for scientifically based marriage advice—a market in which his research could be a mouthwatering commodity. One eye-opening experience came when he was asked to speak at a local Christian college; too busy to accept, he attempted to put the school off by asking for what he viewed as the exorbitant sum of one thousand dollars. The school accepted. After the workshop, he ran into a clinician who revealed that she had paid $190 to attend the 180-person session. "I did the arithmetic. And I thought, you know, this is the operational definition of a moron!" he recalls. "Someone who makes one thousand dollars while they make all this money."

Still, leaping into the marketplace involved an element of risk, Gottman knew. His colleagues might view him as a sellout, and he might risk his reputation as a disinterested academic—and with it, his funding. "My last book was on the *New York Times* best-seller list three times. And I've been on all these TV shows. And it pisses people off!" he says. "They think you're arrogant, and you're wealthy, and you don't need it, and you're building an empire, and why aren't they doing it, and why aren't people calling them? Not everybody, just a minority of people." Still, he says, "one person's enough to put a kibosh on a project."

What's more, as Gottman was aware, linking an entrepreneurial project to his academic work inevitably raised the problem of conflict of interest. "There's a danger in marketing a program and then having a commitment to that program," he concedes. "That you end up selling the program regardless of what the data show. But all you have to do, I think, is to recant what you've proposed whenever the data show that you're wrong. And I've done that, several times." In fact, he says, when he went back and looked at the hypotheses he's made since the 1970s, he found that 60 percent of the time he had been proven wrong. The most striking example: In his first self-help book, Gottman recommended the active-listening technique. Being wrong but clear is central to science, he says. "As long as you're interesting, and as long as your hypotheses are testable, you make a contribution. Because even if the data show the theory's not correct, you can still modify the theory, and then *that's* going to be interesting. So it's a no-lose situation, I think."

Even if Gottman's academic work sticks to the careful language of the hypothesis tester, however, his self-help books offer easier answers. For instance, whereas Gottman cautiously qualifies his findings in his article in the *Journal of Marriage and the Family,* establishing which points require further study and pointing to potential weaknesses in his methodology, the approach he takes in *The Seven Principles for Making Marriage Work* is an entirely different matter. "It used to be that couples could achieve [intimacy] only through their own insight, instinct, or blessed luck," crows the first chapter. "But now my Seven Principles make the secrets of marital success available to all couples." Of the questions that people ask about marriage—including "How can you prevent a marriage from going bad, or rescue one that already has?"—Gottman writes, "After years of research I can finally answer these questions."

Of course, kvetching about a how-to book's catchphrase certitude is like complaining that a sonnet has too many end rhymes. Self-help books are by definition supposed to offer help for the self, not establish the groundwork for fresh research. And Gottman's excitement about helping people is clearly genuine; he especially relishes the give-and-take with clinicians, whose emotional engagement he says he finds refreshing after decades of grad-student hauteur.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Rowman & Littlefield

Let Nobody Turn Us Around

Voices of Resistance, Reform, and Renewal

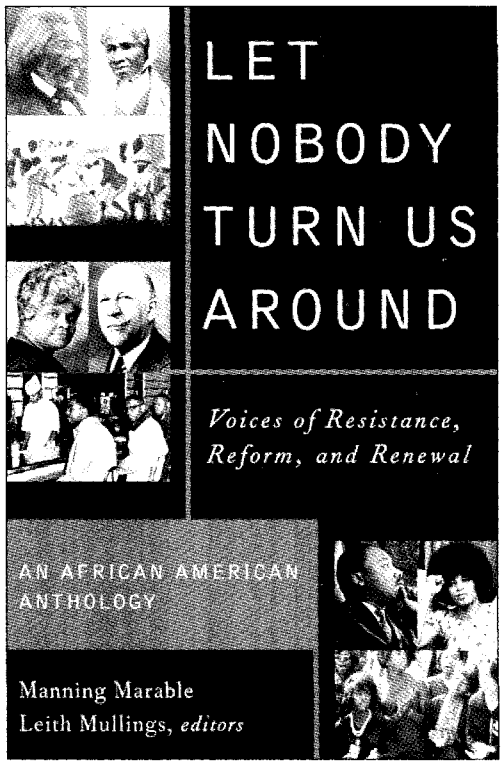
Edited by **Manning Marable** and **Leith Mullings**

"Manning Marable and Leith Mullings's text gives us a powerful late twentieth-century interpretation and compilation of exemplary voices in the black past and present. Their progressive vision is a breath of fresh air and badly needed in these times."—Cornel West, Harvard University

"A remarkably broad compilation of the signal primary sources through which black people articulated both their always shifting and always various definitions of what, precisely, a black identity is, as well as the most efficacious methods through which to achieve our freedom. Marable and Mullings have produced a work indispensable to the field of African-American Studies."—Henry Louis Gates, Jr., Harvard University

One of America's most prominent historians and a noted feminist bring together the most important political writings and testimonials from African Americans over three centuries. This unique and groundbreaking volume captures the struggle and hope persistent in the movement for social justice. You hear the voices of famous activists like DuBois, Douglas, and Malcolm X, joined by those of laborers, women, and other African American citizens, to reveal how the historical record of oppression and resistance coalesced into a national and international movement.

ISBN 0-8476-9930-7 $35.00 cloth


LET NOBODY TURN US AROUND
Voices of Resistance, Reform, and Renewal
AN AFRICAN AMERICAN ANTHOLOGY
Manning Marable
Leith Mullings, editors

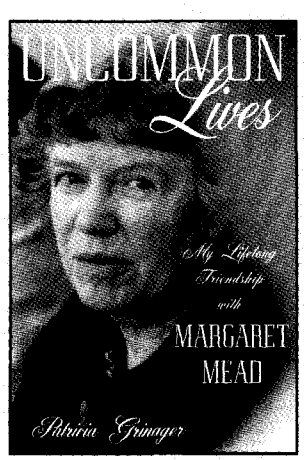
Uncommon Lives

My Lifelong Friendship with Margaret Mead

By **Patricia Grinager**

"Margaret Mead had one of the most interesting minds of this century. This is a memoir of this fascinating woman based on a lifetime friendship, not news clips and articles. Don't miss it!"—Pat Schroeder, former U.S. Congresswoman

ISBN 0-8476-9378-3 $24.95 cloth



Pedagogy of Freedom

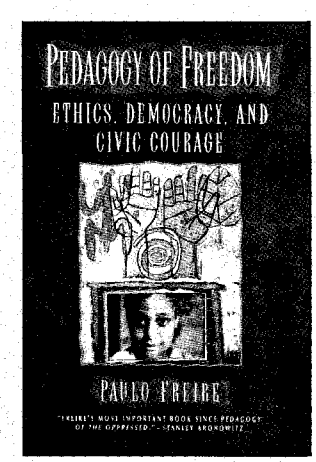
Ethics, Democracy, and Civic Courage

By **Paulo Freire**

"*Pedagogy of Freedom*, Paulo Freire's last will and testament, is his best book since *Pedagogy of the Oppressed*."
—Stanley Aronowitz

"*Pedagogy of Freedom* is a stirring culmination of Paulo Freire's life work."
—Maxine Greene, Columbia University

ISBN 0-8476-9046-6 $22.95 cloth



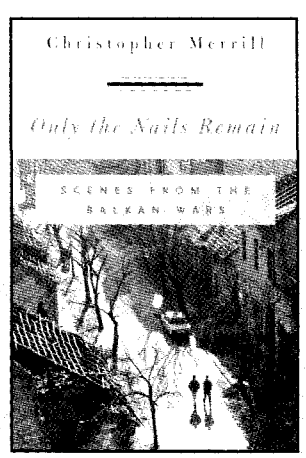
Only the Nails Remain

Scenes from the Balkan Wars

By **Christopher Merrill**

"The beautifully written scenes from his travels are keenly observed and insightful. Like Rebecca West's *Black Lamb and Grey Falcon*, this book might very well become a modern classic about what once again seems a painful and incomprehensible corner of Europe."
—*Publishers Weekly*

ISBN 0-8476-9820-3 $27.95 cloth

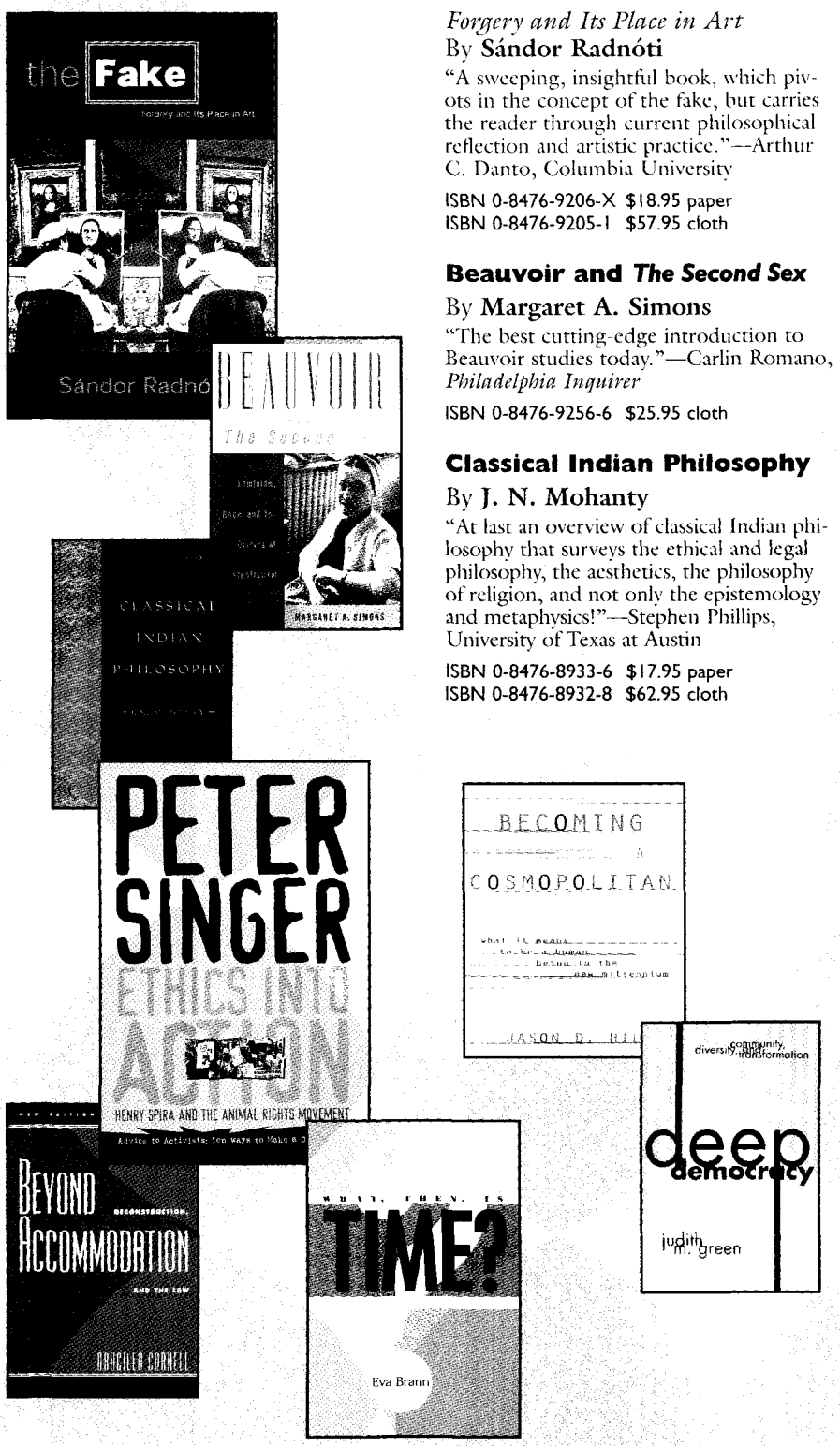


An Independent Publisher for the 21st Century

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Rowman & Littlefield

Philosophy



The Fake

Forgery and Its Place in Art

By **Sándor Radnóti**

"A sweeping, insightful book, which pivots in the concept of the fake, but carries the reader through current philosophical reflection and artistic practice."—Arthur C. Danto, Columbia University

ISBN 0-8476-9206-X $18.95 paper
ISBN 0-8476-9205-1 $57.95 cloth

Beauvoir and *The Second Sex*

By **Margaret A. Simons**

"The best cutting-edge introduction to Beauvoir studies today."—Carlin Romano, *Philadelphia Inquirer*

ISBN 0-8476-9256-6 $25.95 cloth

Classical Indian Philosophy

By **J. N. Mohanty**

"At last an overview of classical Indian philosophy that surveys the ethical and legal philosophy, the aesthetics, the philosophy of religion, and not only the epistemology and metaphysics!"—Stephen Phillips, University of Texas at Austin

ISBN 0-8476-8933-6 $17.95 paper
ISBN 0-8476-8932-8 $62.95 cloth

Ethics into Action

Henry Spira and the Animal Rights Movement

By **Peter Singer**

"Without being preachy or polemical, this brilliant consciousness-raising life story makes a strong case that it's time to phase out the needless suffering of animals."
—*Publishers Weekly*

ISBN 0-8476-9753-3 $17.95 paper
ISBN 0-8476-9073-3 $22.95 cloth

Becoming a Cosmopolitan

What It Means to Be a Human Being in the New Millennium

By **Jason D. Hill**

"The fire of individual freedom that burns for Nietzsche, John Stuart Mill, Dewey and Sartre now sheds light in Jason Hill's *Becoming a Cosmopolitan.*"—Naomi Zack, SUNY, Albany

ISBN 0-8476-9754-1 $24.95 cloth

Beyond Accommodation

Ethical Feminism, Deconstruction, and the Law

By **Drucilla Cornell**

"Drucilla Cornell's ambitious and provocative book reworks in radical ways the very boundaries of feminism, legal theory, and recent continental philosophy."—Judith Butler, University of California, Berkeley

ISBN 0-8476-9269-8 $19.95 paper
ISBN 0-8476-9268-X $65.00 cloth

What, Then, Is Time?

By **Eva Brann**

"A forceful, thorough and illuminating study of time that deserves a place among the standard works on the subject. Eva Brann writes with a rare combination of mastery and humanity." —Robert Grudin, author of *Time and the Art of Living*

ISBN 0-8476-9292-2 $30.00 cloth

Deep Democracy

Community, Diversity, and Transformation

By **Judith M. Green**

"In a house of darkness—a world plagued by ethnic wars, class conflict, and sexual exploitation—a strenuously researched and masterfully argued account of what democracy should mean is a welcomed beacon."
—Leonard Harris, Purdue University

ISBN 0-8476-9271-X $17.95 paper
ISBN 0-8476-9270-1 $57.95 cloth

An Independent Publisher for the 21st Century
1-800-462-6420

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Rowman & Littlefield

Religion

Holy Writ as Oral Lit

The Bible as Folklore

By **Alan Dundes**

"This is an outstanding book that belongs on the shelf of anyone concerned either with folklore or the Bible."—Michael P. Carroll, University of Western Ontario

ISBN 0-8476-9198-5 $15.95 paper
ISBN 0-8476-9197-7 $55.00 cloth

The Ambivalence of the Sacred

Religion, Violence, and Reconciliation

By **R. Scott Appleby**

Foreword by **Theodore M. Hesburgh**

"There is no doubt that this volume will be the centerpiece henceforward of an important new discussion on 'religion, violence, and reconciliation.'"—David Little, United States Institute of Peace

ISBN 0-8476-8555-1 $24.95 paper
ISBN 0-8476-8554-3 $69.00 cloth

Sociology

Social Things

An Introduction to the Sociological Life

By **Charles Lemert**

"Charles Lemert's *Social Things* is at the same time personal and philosophical, intellectually provocative and gracefully written. It is one of those rare ruminations on the human condition that makes you want to return to it after your first reading and ponder its ideas once more."—Howard Zinn

ISBN 0-8476-8539-X $12.95 paper
ISBN 0-8476-8538-1 $17.95 cloth

Fair and Foul

Beyond the Myths and Paradoxes of Sport

By **D. Stanley Eitzen**

"With sweeping scope, and through the use of engaging examples, *Fair and Foul* simultaneously offers constructive criticism of what's wrong with sport, while showing what's right.... A must read!" — Michael A. Messner, University of Southern California

ISBN 0-8476-9171-3 $17.95 paper
ISBN 0-8476-9170-5 $62.50 cloth

Public Sociology

From Social Facts to Literary Acts

By **Ben Agger**

This pathbreaking book looks at sociology as a social act—as writing—in arguing for a public sociology that can more fully embrace and address crucial public issues.

ISBN 0-8476-9841-6 $19.95 paper
ISBN 0-8476-9840-8 $65.00 cloth

Ethnicity

Racism, Class, and Culture

By **Steve Fenton**

"Fenton challenges us to think in comparative terms about contemporary racial-ethnic conflicts. Accenting historical, political, and economic variations, he underscores the broad range of racial-ethnic conflicts and changes today." —Joe R. Feagin, University of Florida

ISBN 0-8476-9529-8 $24.95 paper
ISBN 0-8476-9528-X $69.00 cloth

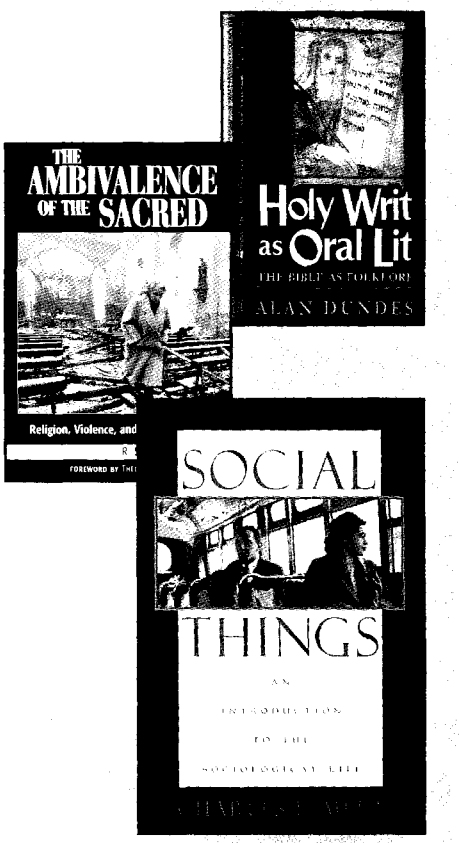
White Man Falling

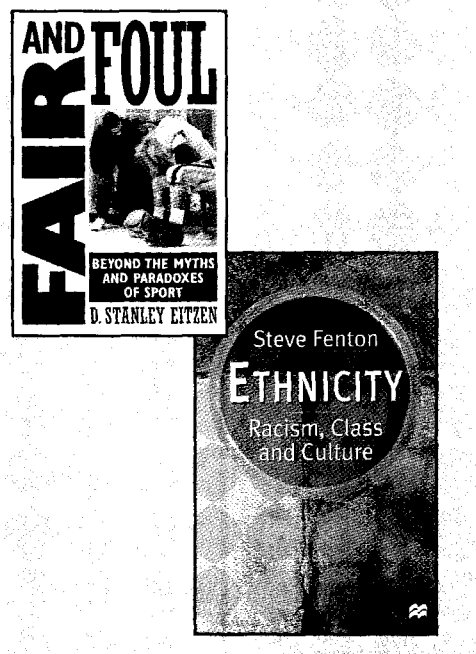
Race, Gender, and White Supremacy

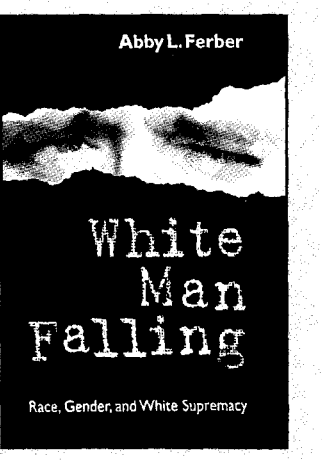
By **Abby L. Ferber**

"This book makes significant contributions to the literature on race. In particular, it is one of the few sociological studies that apply a postmodern perspective." —Steven Seidman, SUNY, Albany

ISBN 0-8476-9026-1 $17.95 paper
ISBN 0-8476-9027-X $24.95 cloth







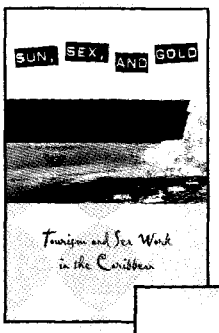
An Independent Publisher for the 21st Century

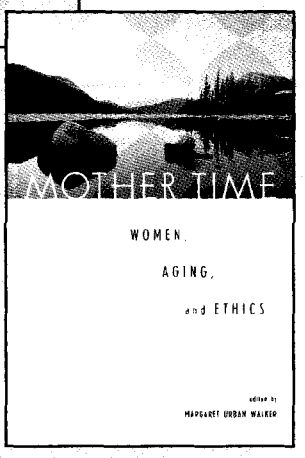
1-800-462-6420

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Rowman & Littlefield

Gender Studies





Sun, Sex, and Gold

Tourism and Sex Work in the Caribbean
Edited by **Kamala Kempadoo**

"An intriguing and insightful contribution to international and Caribbean feminist scholarship and political economy."
—Rhoda Reddock, Centre for Gender and Development, The University of the West Indies

ISBN 0-8476-9517-4 $22.95 paper
ISBN 0-8476-9516-6 $70.00 cloth

Running for their Lives

Girls, Cultural Identity, and Stories of Survival
Edited by **Sherrie A. Inness**

"Stunning and unforgettable. A darkly glittering array of voices."—Rickie Solinger, Author of *Wake Up Little Susie: Single Pregnancy* and *Race before Roe v. Wade*

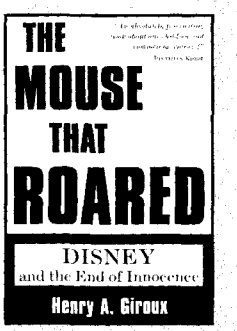
ISBN 0-8476-9851-3 $18.95 paper
ISBN 0-8476-9850-5 $65.00 cloth

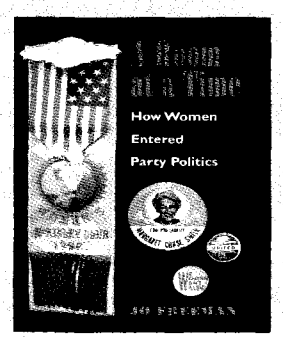
Mother Time

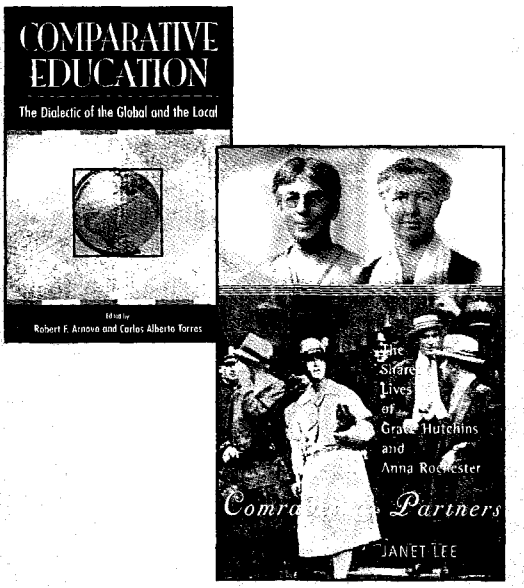
Women, Aging, and Ethics
Edited by **Margaret Urban Walker**

"These essays are imaginative forays into the terrain where issues of gender and of aging intersect. Various moral problems are given illuminating and overdue attention."—Virginia Held, City University of New York

ISBN 0-8476-9261-2 $18.95 paper
ISBN 0-8476-9260-4 $26.95 cloth






COMPARATIVE EDUCATION
The Dialectic of the Global and the Local
Edited by Robert F. Arnove and Carlos Alberto Torres
Anna Rochester
Partners
JANET LEE

A Room at a Time

How Women Entered Party Politics
By **Jo Freeman**

"Every voter, politician, women's studies course, and American history student needs this book. *A Room at a Time* is a landmark."—Gloria Steinem

ISBN 0-8476-9804-1 $35.00 cloth

Comrades and Partners

The Shared Lives of Grace Hutchins and Anna Rochester
By **Janet Lee**

"A fascinating story of two lives bound by mutual love and political commitment, *Comrades and Partners* is a major contribution to the history of the American Left."—Mari Jo Buhle, author of *Feminism and Its Discontents,* Brown University

ISBN 0-8476-9620-0 $29.95 cloth

Education

Comparative Education

The Dialectic of the Global and the Local
Edited by **Robert F. Arnove** and **Carlos Alberto Torres**

"A critical contribution to comparative education at the beginning of the twenty-first century."—Fernando Reimers, Harvard University

ISBN 0-8476-8461-X $35.00 paper
ISBN 0-8476-8460-1 $70.00 cloth

The Mouse that Roared

Disney and the End of Innocence
By **Henry A. Giroux**

"An absolutely fascinating book about our children and commercial culture! A brilliant, lively, and complex analysis by one of the most interesting public intellectuals in the United States—and one that is remarkably fair-minded."—Jonathan Kozol

ISBN 0-8476-9109-8 $22.95 cloth

An Independent Publisher for the 21st Century
1-800-462-6420

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Rowman & Littlefield

Che Guevara, Paulo Freire, and the Pedagogy of Revolution

By **Peter McLaren**

"An enlightening reaffirmation of revolutionary theory and practice, much needed as an antidote to this age of free-market imperialism."—Michael Parenti, author of *History as Mystery*

ISBN 0-8476-9533-6 $19.95 paper
ISBN 0-8476-9532-8 $70.00 cloth

Queering Elementary Education

Advancing the Dialogue about Sexualities and Schooling

Edited by **William J. Letts IV** and **James T. Sears**

"This brilliant anthology is crucial reading for anyone committed to ensuring that our schools become physically and emotionally safer and more educationally relevant for students and staff of all sexual and gender identifications...Destined to become a classic."—Warren J. Blumenfeld, Editor, *Homophobia: How We All Pay the Price*, Editor, *International Journal of Sexuality and Gender Studies*

ISBN 0-8476-9369-4 $19.95 paper
ISBN 0-8476-9368-6 $65.00 cloth

Latinos Unidos

From Cultural Diversity to the Politics of Solidarity

By **Enrique (Henry) T. Trueba**

"Anyone grappling with the complexities of Latino ethnic identity will find *Latinos Unidos* compelling."—Carolo and Marcelo Suarez-Orozco, Harvard University

ISBN 0-8476-8729-5 $17.95 paper
ISBN 0-8476-8728-7 $62.50 cloth

Anthropology

International Folkloristics

Classic Contributions by the Founders of Folklore

Edited by **Alan Dundes**

"The work is of immediate relevance to students of folklore and will serve as a wonderful teaching tool....Dundes' headnotes to each selection are a tour de force."—Regina Bendix, University of Pennsylvania

ISBN 0-8476-9515-8 $22.95 paper
ISBN 0-8476-9514-X $65.00 cloth

Theories of Culture in Postmodern Times

By **Marvin Harris**

Marvin Harris is arguably the most influential, prolific anthropological theorist of our time. This book brings together many of the strands of his work of the past two decades into a unified, contemporary statement on anthropological theory and practice.

An AltaMira Press book.
ISBN 0-7619-9021-6 $22.95 paper
ISBN 0-7619-9020-8 $62.00 cloth

Communication

Tabloid Tales

Global Debates over Media Standards

Edited by **Colin Sparks** and **John Tulloch**

Foreword by **Barbie Zelizer**

The increasing interest in private lives and the falling off of coverage of serious news is often described as "tabloidization." The essays in this book are the first serious scholarly studies of what is going on and what its implications are.

ISBN 0-8476-9572-7 $24.95 paper
ISBN 0-8476-9571-9 $69.00 cloth

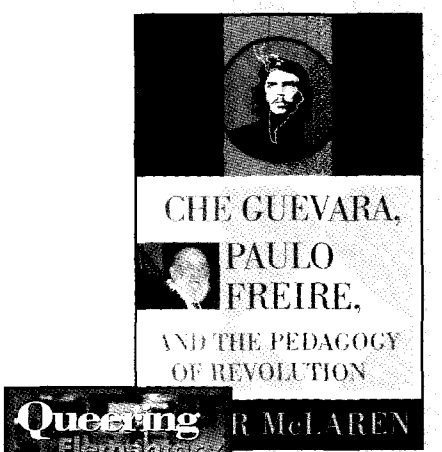
Life Online

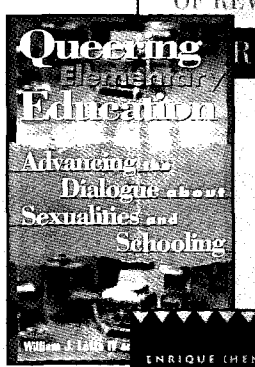
Researching Real Experience in Virtual Space

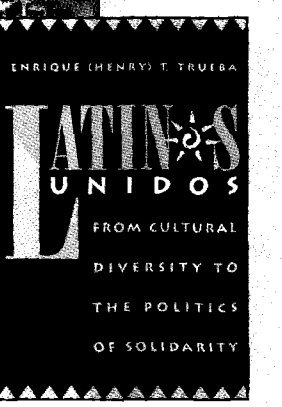
By **Annette N. Markham**

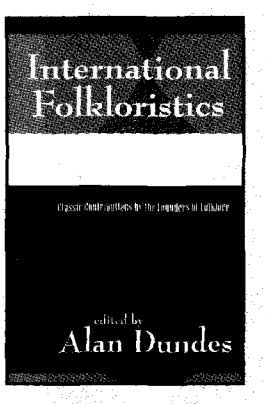
"Markham has written a definitive sociological study of what it's like to be on the Net....The book will set a standard for the successful mixture of ethnography and autobiography, critical reflection and description among studies of the Internet."—Steven G. Jones, University of Tulsa

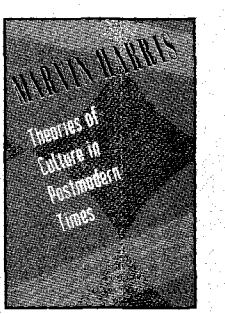
An AltaMira Press book.
ISBN 0-7619-9031-3 $21.95 paper
ISBN 0-7619-9030-5 $62.00 cloth

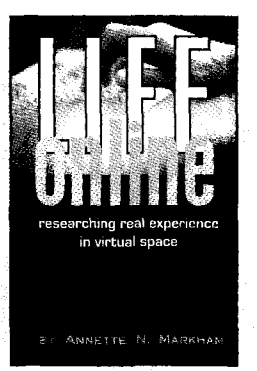








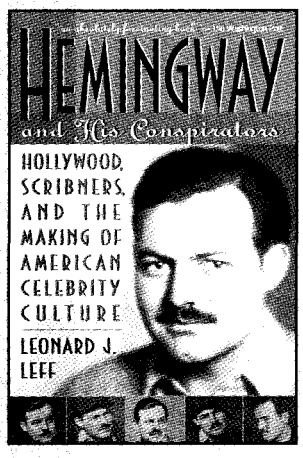


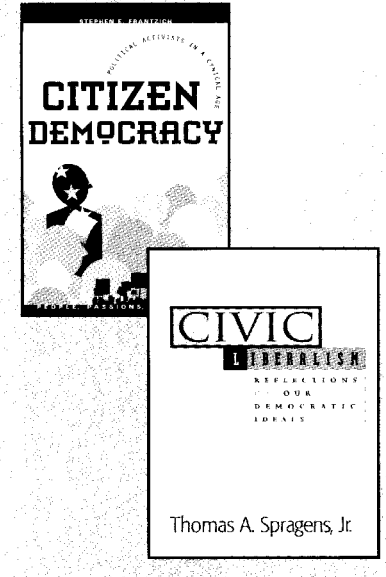


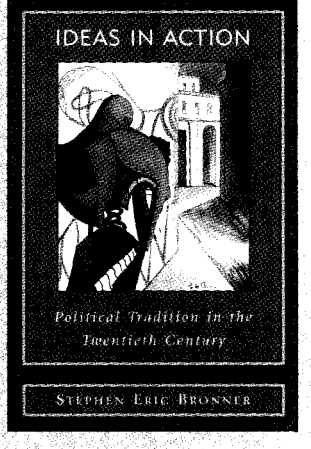
An Independent Publisher for the 21st Century
1-800-462-6420

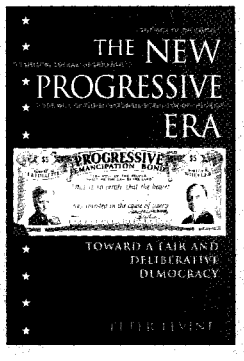
PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Rowman & Littlefield









Literary Studies

Hemingway and His Conspirators

Hollywood, Scribners, and the Making of American Celebrity Culture
By **Leonard J. Leff**
"A fine, lively book."
—*The New York Review of Books*

ISBN 0-8476-8545-4 $16.95 paper
ISBN 0-8476-8544-6 $22.95 cloth

French Cinema Since 1950

Personal Histories
By **Emma Wilson**
French Cinema Since 1950 brings together modern scholarship of the most widely viewed and studied works of the period including classic films such as Truffaut's *The 400 Blows,* Resnais' *Hiroshima Mon Amour,* and works by Godard as well as critical previews of some of the most recent French films up to 1998.

ISBN 0-8476-9839-4 $19.95 paper

In Her Mother's House

The Politics of Asian American Mother-Daughter Writing
By **Wendy Ho**
Wendy Ho finds in the writings of Maxine Hong Kingston, Amy Tan, and Fae Myenne Ng not only complex mother-daughter relationships but many-faceted relationships to fathers, family, community, and culture.

An AltaMira Press book.
ISBN 0-7425-0337-2 $24.95 paper
ISBN 0-7425-0336-4 $62.00 cloth

Politics

Citizen Democracy

Political Activists in a Cynical Age
By **Stephen E. Frantzich**
"This book will inspire future citizen activist while also serving as a useful 'how to' manual."—Bill Hudson, Providence College

ISBN 0-8476-9151-9 $18.95 paper
ISBN 0-8476-9150-0 $65.00 cloth

Civic Liberalism

Reflections on Our Democratic Ideals
By **Thomas A. Spragens, Jr.**
"A very important book...Thorough... Carefully argued and laid out. The very best of its kind."—Amitai Etzioni, George Washington University

ISBN 0-8476-9611-1 $22.95 paper
ISBN 0-8476-9610-3 $70.00 cloth

Ideas in Action

Political Tradition in the Twentieth Century
By **Stephen Eric Bronner**
"Stephen Eric Bronner's *Ideas in Action* skillfully presents the dynamic contours of contemporary political thought. . . offering a comprehensive perspective on the central power of ideology in the making of modern societies."—Manning Marable, Columbia University

ISBN 0-8476-9387-2 $24.95 paper
ISBN 0-8476-9386-4 $69.00 cloth

The New Progressive Era

Toward a Fair and Deliberative Democracy
By **Peter Levine**
"This book speaks to everyone from journalists to foundation executives to teachers to members of civic organizations. . .all citizens. Don't miss reading it."
—David Mathews, President of the Kettering Foundation

ISBN 0-8476-9574-3 $19.95 paper
ISBN 0-8476-9573-5 $65.00 cloth

The Next Religious Establishment

National Identity and Political Theology in Post-Protestant America
By **Eldon Eisenach**
The Next Religious Establishment alerts readers to the changing landscape of America's identity and invites us to participate in defining its future.

ISBN 0-8476-9619-7 $22.95 paper
ISBN 0-8476-9618-9 $65.00 cloth

An Independent Publisher for the 21st Century
1-800-462-6420

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Rowman & Littlefield

Asian Studies

Peepshow
Media and Politics in an Age of Scandal
By **Larry J. Sabato, Mark Stencel,** and **S. Robert Lichter**

"*Peepshow* is more than a peep at the show of politics. It is a serious study of how scandal coverage has corrupted political coverage, and the authors deserve credit for criticizing not just the journalists but the candidates and voters too for degrading our politics."—Marvin Kalb

ISBN 0-7425-0010-1 $22.95 cloth

Gandhi
Struggling for Autonomy
By **Ronald J. Terchek**

"This is the best study of Gandhi since Joan V. Bondurant's *The Conquest of Violence* (1965)."—L.P. Fickett, CHOICE

ISBN 0-8476-9215-9 $19.95 paper
ISBN 0-8476-9214-0 $58.00 cloth

Dangerous Women
Warriors, Grannies, and Geishas of the Ming
By **Victoria Cass**

"An important, original work. The scholarship is meticulous and thorough, the translations are both accurate and beautiful."
—Suzanne Cahill, University of California, San Diego

ISBN 0-8476-9395-3 $24.95 paper
ISBN 0-8476-9394-5 $59.00 cloth

Picturing Power in the People's Republic of China
Posters of the Cultural Revolution
Edited by **Harriet Evans** and **Stephanie Donald**

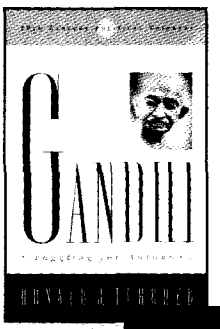
"The excellent scholarship and the evocative illustrations will make this book a very important resource for scholars and teachers of the Cultural Revolution."
—Susan Brownell, University of Missouri

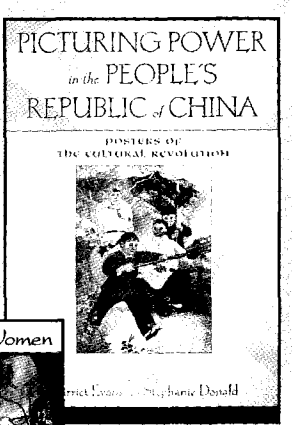
ISBN 0-8476-9511-5 $24.95 paper
ISBN 0-8476-9510-7 $69.00 cloth

China beyond the Headlines
Edited by **Timothy B. Weston** and **Lionel M. Jensen**

"Engaged and engaging....I know of no other text that wrestles so determinedly and effectively with the jingoistic drivel that our press typically dishes out about China."—Richard Kraus, University of Oregon

ISBN 0-8476-9855-6 $21.95 paper
ISBN 0-8476-9854-8 $59.00 cloth





International Studies

How to Democratize the EU... and Why Bother?
By **Philippe Schmitter**

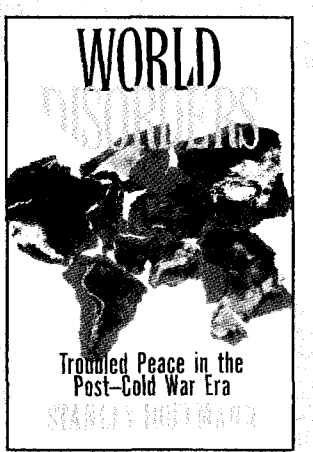
In this provocative book, Philippe Schmitter explores both the possibility and the desirability of democratizing the EU.

ISBN 0-8476-9905-6 $17.95 paper
ISBN 0-8476-9904-8 $59.00 cloth

World Disorders
Troubled Peace in the Post–Cold War Era
Now in an updated paperback edition
By **Stanley Hoffmann**

"This collection of remarkable essays addresses the great complexities of post-Cold War world politics."
—G. John Ikenberry, *Foreign Affairs*

ISBN 0-8476-9575-6 $21.95 paper
ISBN 0-8476-9574-8 $29.95 cloth

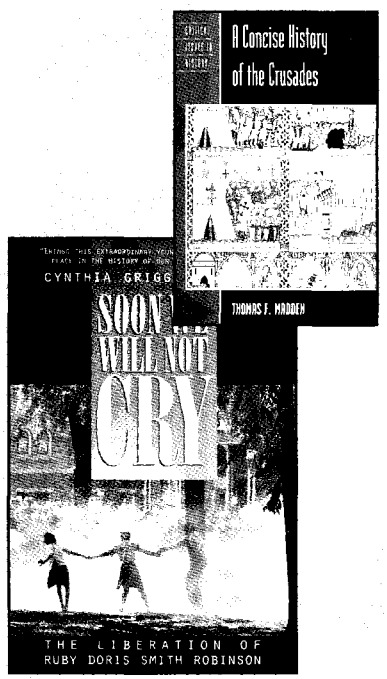


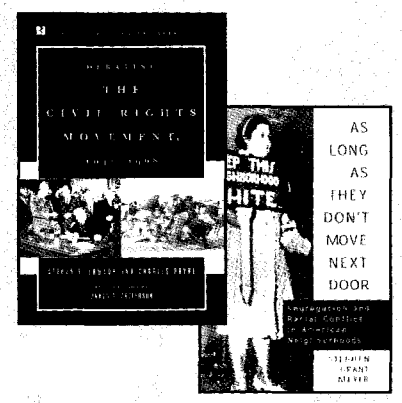
An Independent Publisher for the 21st Century
1-800-462-6420

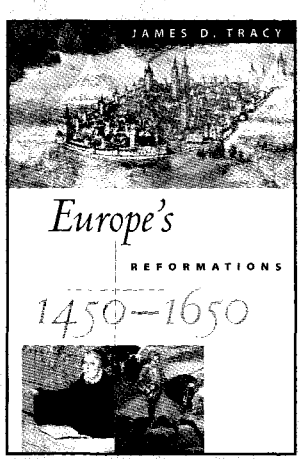
PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

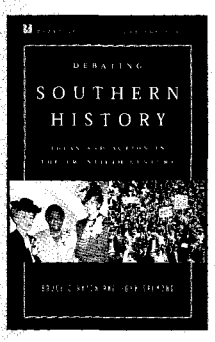
Rowman & Littlefield

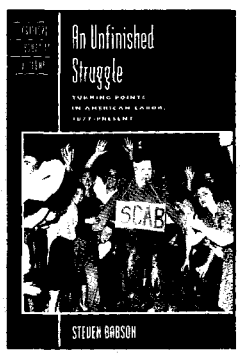
History


A Concise History of the Crusades
CYNTHIA GRIGG
SOON WILL NOT CRY
THOMAS F. MADDEN
THE LIBERATION OF RUBY DORIS SMITH ROBINSON









Soon We Will Not Cry

The Liberation of Ruby Doris Smith Robinson

By **Cynthia Griggs Fleming**

"This poignant account provides a glimpse into the life of an extraordinary woman and the prejudices against which she fought."—*Publishers Weekly*

ISBN 0-8476-8972-7 $16.95 paper
ISBN 0-8476-8971-9 $24.95 cloth

A Concise History of the Crusades

By **Thomas F. Madden**

"This is a wonderful piece of work that will greatly add to the sum of crusade historiography. It is brilliantly executed."
—Alfred Andrea, University of Vermont

ISBN 0-8476-9430-5 $12.95 paper
ISBN 0-8476-9429-1 $22.95 cloth

A Requiem for the American Village

By **Paul K. Conkin**

"These poignant, wise essays provide a deeply personal commentary on twentieth century America."—Daniel Walker Howe, Oxford University

ISBN 0-8476-9736-3 $30.00 cloth

As Long As They Don't Move Next Door

Segregation and Racial Conflict in American Neighborhoods

By **Stephen Grant Meyer**

"Stephen Meyer brilliantly interprets the social dynamics of the color line in the residential patterns of urban America."
—Manning Marable, Columbia University

ISBN 0-8476-9700-2 $29.95 cloth

Debating the Civil Rights Movement, 1945-1968

By **Steven F. Lawson** and **Charles Payne**

Introduction by **James T. Patterson**

"Lawson and Payne have given to us an uniquely exciting, useful, and yes, unsettling, book."—Darlene Clark Hine, Michigan State University

ISBN 0-8476-9054-7 $9.95 paper
ISBN 0-8476-9053-9 $19.95 cloth

Debating Southern History

Ideas and Action in the Twentieth Century

By **Bruce Clayton** and **John Salmond**

"Bruce Clayton and John Salmond have produced two beautifully written essays accompanied by carefully selected documents."—Richard L. Watson, Jr., Duke University

ISBN 0-8476-9414-3 $14.95 paper
ISBN 0-8476-9413-5 $50.00 cloth

Europe's Reformations, 1450–1650

By **James D. Tracy**

"The scholarship is first rate, a tour de force especially when dealing with Erasmus, Luther, Calvin and Zwingli [and] Tracy's coverage of Dutch and Swiss religious history is exquisite."
—Elizabeth Furdell, University of North Florida

ISBN 0-8476-8835-6 $19.95 paper
ISBN 0-8476-8834-8 $29.95 cloth

The Unfinished Struggle

Turning Points in American Labor

By **Steven Babson**

"This is a spirited, intelligent, and comprehensive history that offers readers a highly readable sense of the nation's working class movement."
—Nelson Lichtenstein, University of Virginia

ISBN 0-8476-8829-1 $12.95 paper
ISBN 0-8476-8828-3 $22.95 cloth

4720 Boston Way Lanham, MD 20706
www.rowmanlittlefield.com

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Gottman acknowledges that there are dangers in linking his expert status to a how-to program. "One of the problems is that if the couple fails, if the tapes or the workshop doesn't help their marriage, then they blame the marriage, because the expert said this was surefire. And I think that's a real issue." Nonetheless, he says, the difficulty of translating one's findings into popular language is worth it. In the nineteenth century, he points out, the culture was quite different: "Darwin's books were best-sellers. Scientists were expected to speak to the public." If you want to get your data out there, Gottman says, and do some good, that may mean presenting your findings in a palatable, and significantly simplified, form.

Clinician and pop psychologist, academic and self-help guru, John Gottman is engaged in a complex juggling act. And it is about to get even more unwieldy as the Love Lab concludes its most controversial study yet: the first observational study of the interactions of gay and lesbian couples, a longitudinal project twelve years in the making. The findings, Gottman says, are both fascinating and tentative. (He and Levenson have not finished analyzing their data—but Gottman has divulged some of the study's findings in speeches.) "Initially, we weren't interested in gay men and lesbians at all," Gottman explains. "We were really doing it to see whether the differences we were seeing between husbands and wives were gender differences or role differences. Do lesbians stonewall? Do two guys get critical when they fight?"

But while he found a few gender distinctions (gay or straight, women tend to become sadder than men), Gottman was most startled and excited by the strikingly upbeat dynamics in homosexual relationships. "There's a 'reverse economy' in the diagrams," he exclaims. "Not only do they start off more positive, but the positivity has a much greater impact, and the negativity a much lesser impact." Gay relationships, in other words, did not need five positive interactions to blot out each negative one. On the other hand, Gottman says, these couples had more trouble repairing things once they did go sour, a built-in fragility that diverges from straight relationships. Gottman was also startled by the gay couples' candor in talking about sex—"they can really talk to each other openly about what they like and dislike."

THE FACIAL ACTION CODING SYSTEM

Using Ekman's coding system, Gottman was able to distinguish a genuine smile from a fake one.

Gottman is clearly exhilarated by this fresh subject matter and by the opportunity to explore a new population of couples. (He was reading *The Gay Metropolis* when I arrived.) But for a while, the gay and lesbian data created a dramatic internal debate at the institute: Julie, for one, was worried that the research might make their family a target for the right wing and potentially endanger the fledgling institute. After hashing it out (with a fair bit of active listening!), the couple resolved their differences, and John seems eager to finish the mathematical analysis. The conceptual issues, he says, are particularly interesting: Without simple husband and wife slots, the researchers decided to code the interactions depending on which partner "initiated" and which "received" marital issues.

Still, it's only one study. And Gottman has numerous qualms about its statistical design and sample selection. (Couples were required not to have been married before, to be within the same age range, and not to have children, among other things.) Not to mention the cohort concerns: Is it possible to isolate distinctive aspects of gay and lesbian relationships when the cultural tide

ANDREW BRUSSO (4X)

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Julie worried that the institute's upbeat research on gay couples would make it a target of the right wing.

shifts daily? Nonetheless, the Gottman Institute has already begun a speeded-up cycle of data-to-therapy: It has established a task force of gay and lesbian therapists and is preparing to offer workshops for homosexual couples. "We're about helping people to have good relationships," says John. "We take a moral stand only on that. We honor love when we find it."

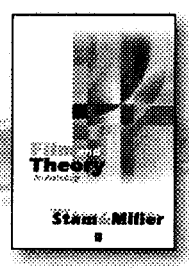
Gottman's next step? Infomercials—and a call for an on-campus Relationships Department. He's met with a marketing consultant on the first. The second, he says, will have to wait until enough support can be gathered. The new discipline would bridge the gap between psychology and sociology, focusing neither on the individual psyche nor on big-picture social structures. The intricate exchanges *between* people, says Gottman, have been sorely neglected in theorizing human experience. He cites the Australian zoologist Karl von Frisch's "dance of the bees": Put one bee in the lab, and you learn nothing; gather many bees, and you witness the figure-eight dance that enables bees to learn how to fly with respect to the sun. Courses would cover families, friendships, parent-child relationships, even workplace dynamics. Gottman's goal, he says, is to create "relationships experts." "Some would wind up being labor-management mediators. Some would wind up flying to trouble spots and acting as mediators between warring parties. Some might be marriage counselors, child therapists. There are all kinds of possibilities: Some could be business consultants."

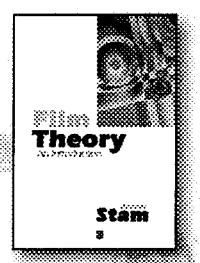
In the end, Gottman hopes, the gradual accretion of data will produce that most-wished-for result: a bona fide tool kit for domestic happiness. "I've always thought of what we were doing as designed to be helpful to people," Gottman muses. "And I think that a lot of what's wrong with relationships is that this information is just not known. Eventually everyone is going to know this stuff. And nobody's going to know where it came from. It's sort of like brushing your teeth or flossing—who thought of flossing? Who thought of this stuff? Nobody remembers who thought of it. It's just a good idea. And it gets absorbed by the culture and everybody does it and you know"—he smiles warmly—"people have better teeth."

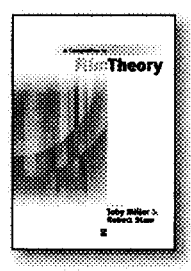
Emily Nussbaum is a contributing writer to *LF*. Her article "Faith No More" appeared in the October issue.

FILM

from Blackwell Publishers







Film and Theory
An Anthology
Edited by ROBERT STAM AND TOBY MILLER
New York University

This anthology offers a collection of provocative and influential writings of film theory from the 1960's and 1970's, and presents new directions from the last two decades.

DECEMBER 1999 - 6 ¾ x 9 ¾ - 800 PAGES, 5 FIGURES
0-631-20626-4 - PAPERBACK

Film Theory
An Introduction
ROBERT STAM
New York University

- Represents the first truly comprehensive film theory book covering the very beginnings of cinema and the silent period, as well as cultural studies and digital theory in the current period.
- Takes an international approach covering developments in France, Germany, the Soviet Union/Russia, Italy, England, the US, Brazil and the third world.
- Places film theory in a larger philosophical and historical context.

DECEMBER 1999 - 6 x 9 - 320 PAGES
0-631-20654-X - PAPERBACK

A Companion to Film Theory
Edited by TOBY MILLER AND ROBERT STAM
New York University

This magnificent new book includes a major collection of new essays by key international experts including:

- Culture Industries: *Douglas Kellner*
- The Political Economy of Film: *Janet Wasko*
- *Psycho's* Bad Timing, The Sensual Obsession of Film Theory: *Toby Miller*

DECEMBER 1999 - 6 ¾ x 9 ¾ - 480 PAGES, X FIGURES
0-631-20644-2 - HARDCOVER

BLACKWELL Publishers
Boston, MA • Oxford, UK

For more information on all aspects of our scholarly texts, books, reference materials, and journals . . .

BOOKS:
Phone: 1-800-216-2522
Fax: (781)-388-8210 e-mail: books@blackwellpub.com

JOURNALS:
Phone: 1-800-835-6770
Fax: (781)-388-8232 e-mail: subscrip@blackwellpub.com

Visit Blackwell Publishers on the Net at: www.blackwellpub.com

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

From *The Catholic Imagination*

ON MODERN RELIGION

Terror in the Mind of God

The Global Rise of Religious Violence

by MARK JUERGENSMEYER

"Half of the world's thirty most dangerous terrorist groups claim religion as their motivation. How can the word of God sanction acts of terror? How can violence become a sacred duty? These are the questions at the heart of Juergensmeyer's calm, lucid, insightful and compassionate book. What sets it apart is Juergensmeyer's dedicated attempt to talk to former terrorists. . . . His book shines light on the dark places from which terror springs."

—Michael Ignatieff, author of *The Warrior's Honour*

Comparative Studies in Religion and Society

$27.50 hardcover

The Lustre of Our Country

The American Experience of Religious Freedom

by JOHN T. NOONAN JR.

New in paperback—"Witty and wide-ranging....a judge's and scholar's very enlightening tour through a complex legal and religious history. Noonan has the mix of intellectual chutzpah and humility to make it a tour de force."

—*New York Times Book Review*

$17.95 paperback

Religion and Popular Culture in America

Edited by BRUCE DAVID FORBES and JEFFREY H. MAHAN

The connection between American popular culture and religion is the subject of this multifaceted and innovative collection. Ranging from religious themes in cowboy fiction to Madonna, from televangelism to the world of sports, the book's contributors offer fascinating insights into what popular culture reveals about the nature of American religion.

$18.95 paperback, $48.00 hardcover

Reinventing American Protestantism

Christianity in the New Millennium

by DONALD E. MILLER

New in paperback—"With this consistently illuminating work Miller has advanced the sociological study of Christianity present and future, and displayed a winsome humility and unquestionable academic honesty."

—*Christian Scholar's Review*

$17.95 paperback

The Catholic Imagination

by ANDREW GREELEY

"Greeley is the most vivid sociological writer of our time. By studying artists and artisans directly, he brings David Tracy's theory of religious imagination to life....This book is a tour de force."

—Michael Hout, author of *Following in Father's Footsteps*

"A lively, controversial and stimulating book." —Robert Bellah, co-author of *Habits of the Heart*

$24.95 hardcover

Christian America?

What Evangelicals Really Want

by CHRISTIAN SMITH

"This book clearly demonstrates how important it is to listen. Smith's work provides us with broad and systematic confirmation of what a decade of ethnographic studies had anticipated—when we get past our stereotypes long enough to listen to ordinary evangelicals, we find a much more diverse and ambivalent family than the 'mighty charging army' of culture war rhetoric."

—Nancy T. Ammerman, author of *Bible Believers*

$27.50 hardcover

After Heaven

Spirituality in America Since the 1950s

by ROBERT WUTHNOW

New in paperback—"No one does a better job at tracking the itinerary of the American soul—whether churched or unchurched—than Princeton University's Robert Wuthnow."—*America*

Christianity Today Best Book of 1998, *Publishers Weekly* Best Book of 1998

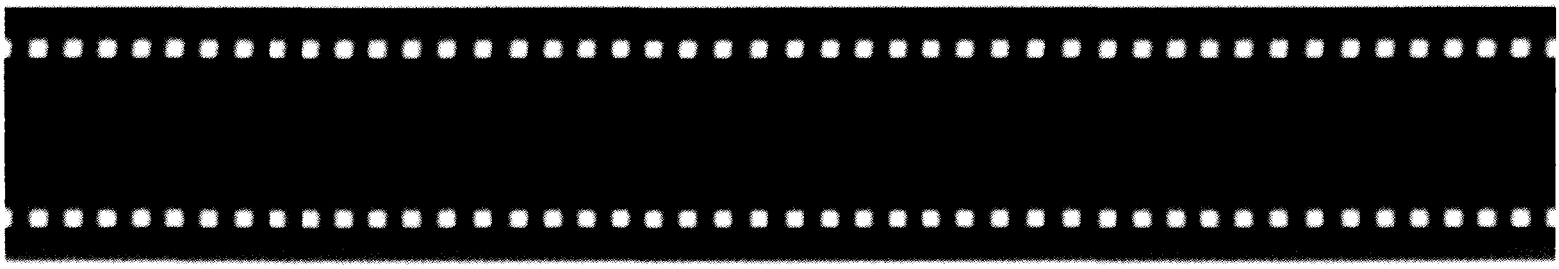
$17.95 paperback

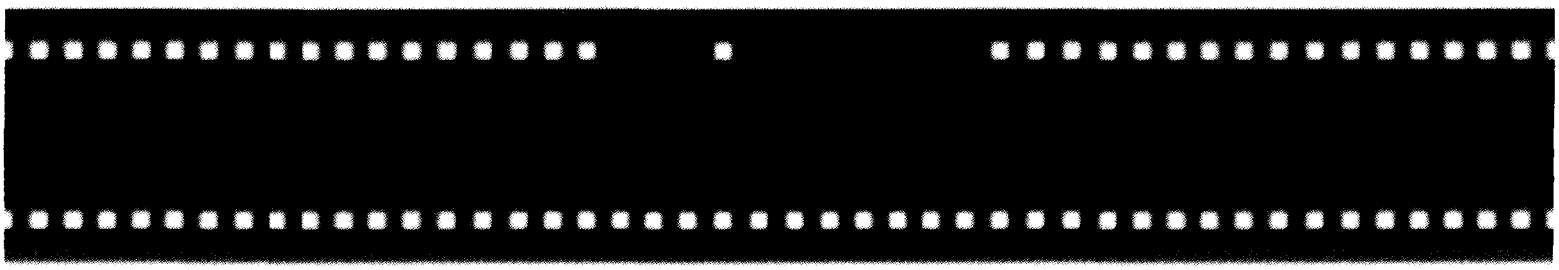
At bookstores or order 1-800-822-6657

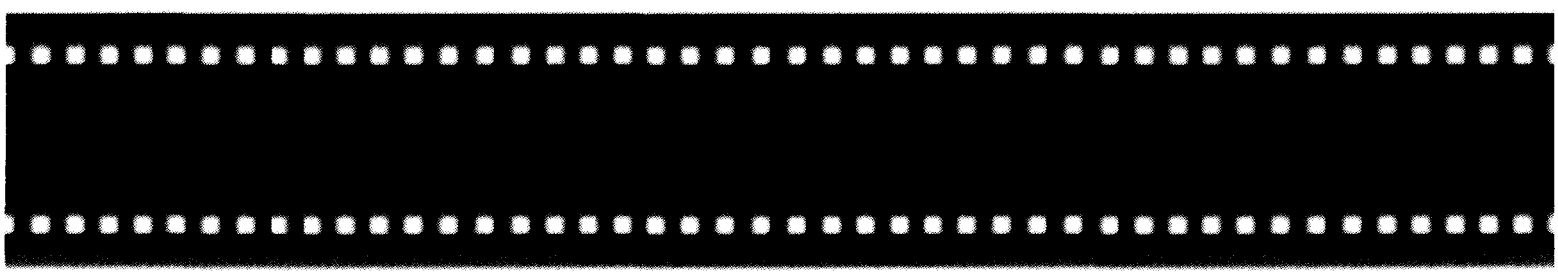
University of California Press

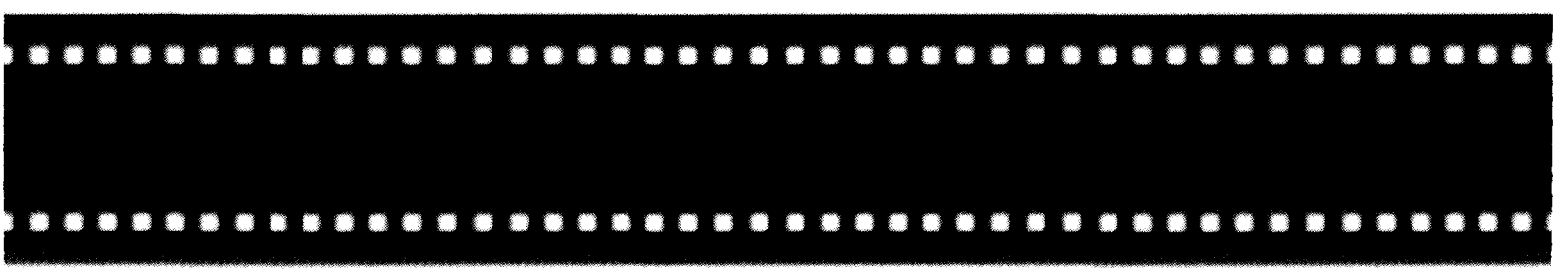
www.ucpress.edu

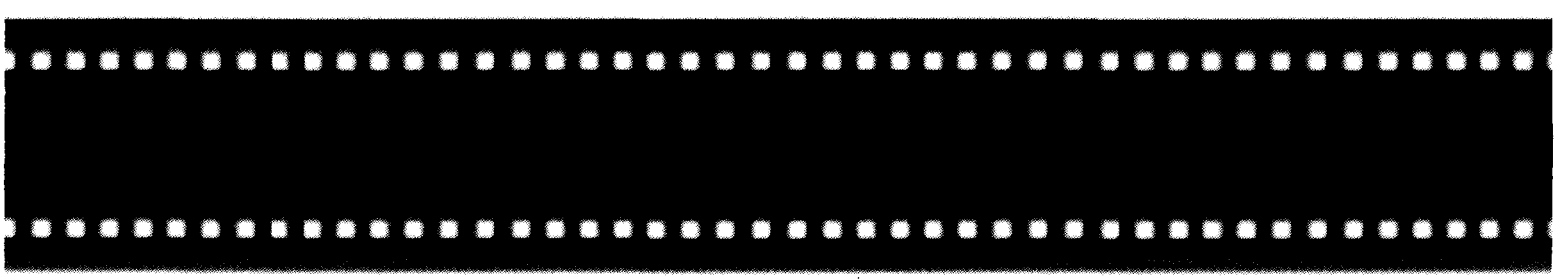
PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



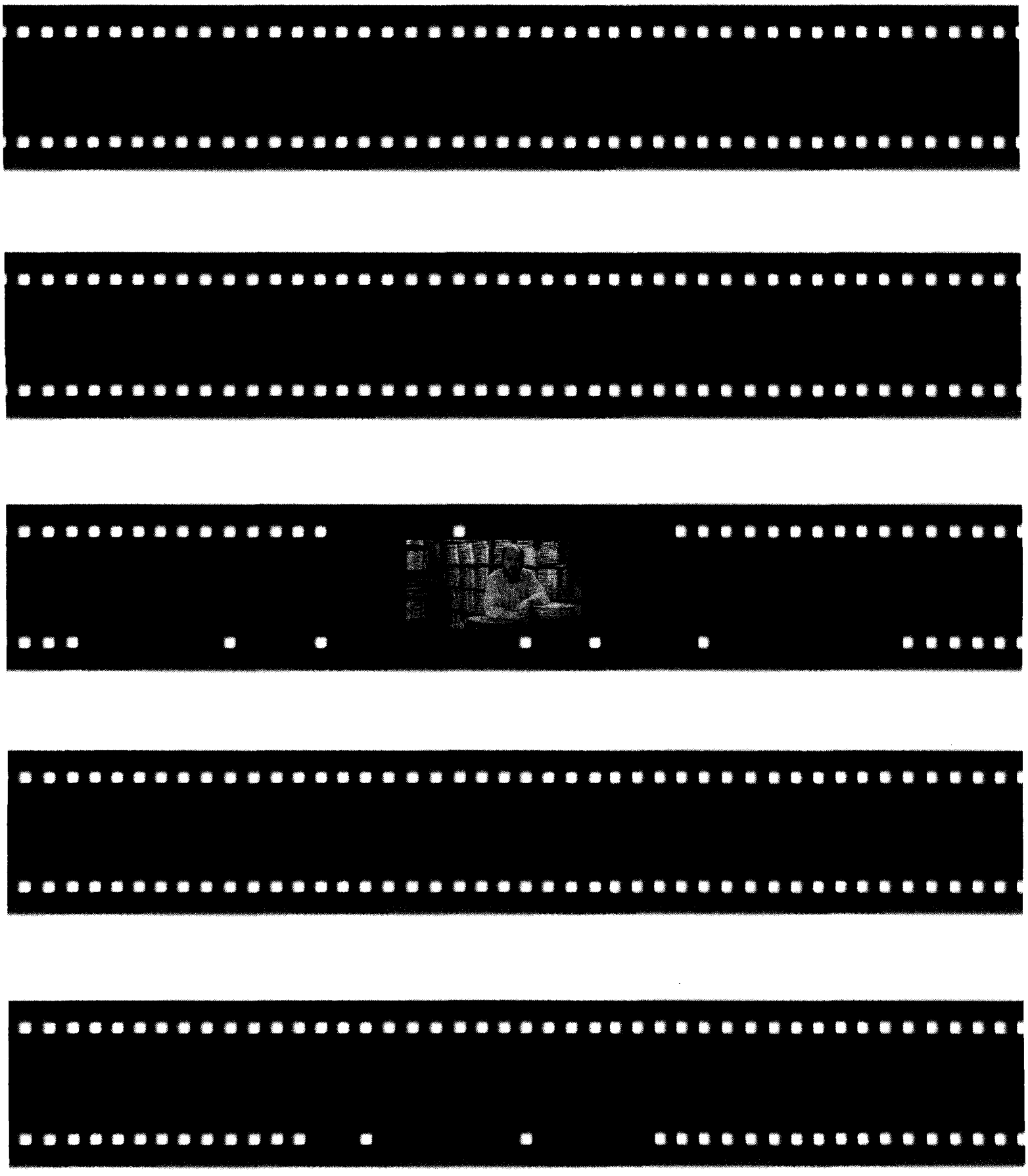








PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

IN MARCH 1997, THE COLUMBIA FILM Seminars, a monthly gathering of cinema scholars, held an unusually incendiary meeting. The ruckus centered on a controversial new essay collection called *Post-Theory: Reconstructing Film Studies* (Wisconsin, 1996), co-edited by University of Wisconsin film professors David Bordwell and Noël Carroll. *Post-Theory*'s contributors took the film-studies Establishment to task, reserving their harshest words for the Lacanian-inflected psychoanalytic film theories that rest at the field's foundation. Declared Bordwell and Carroll in the book's introduction, "Decades of sedimented dogma need to be broken down and swept away and the spirit of critical thinking renewed."

Although the seminar was scheduled to have a "reasoned, open debate," says E. Ann Kaplan, a film professor at SUNY Stony Brook, the event quickly soured. "It got very vitriolic and blew up into a violent debate," she says. "Some thought it was a betrayal that any of the seminar's members had even read *Post-Theory*!" According to another scholar present, many seminar members were deeply upset by what they perceived as an attack on their work. So great was their anxiety that some scholars even took offense at *Post-Theory*'s cover photo, in which Laurel and Hardy teach a class. Did Bordwell and Carroll consider their colleagues clowns?

Post-Theory could not be dismissed as empty provocation—after all, one of its editors cuts a particularly distinguished figure in the discipline. David Bordwell, whom the *Boston Phoenix* once called the "capo di tutti capi" of film studies, cowrote the field's defining textbook, *Film Art,* in 1979, with his wife, film scholar Kristin Thompson. Bordwell's other books, eleven in all, run an impressive gamut, from meticulous studies of the great directors Carl Theodor Dreyer, Sergei Eisenstein, and Yasujiro Ozu; to philosophically inflected treatises on the poetics of film and film criticism; to historical studies of staging techniques, shot composition, and the emergence of a distinct film style in the Hollywood studio system.

Ranging widely across the realms of analytic philosophy, cognitive science, and semiotics, some Bordwell essays barely mention a single film; others offer frame-by-frame readings so close that they resemble the line parsings of literature's New Criticism. But what unites them all is the fervent conviction that the true business of film scholars is to account for the craft of filmmaking and the experience of film viewing—and not to cull examples from the movies in order to illustrate sweeping theories of the human psyche or society. In an age when disciplinary boundaries are eroding, and aesthetic genres blurring, Bordwell and his allies call for a renewed belief in the purity of the medium. If film studies can't tell us what's distinctive about film, he wonders, why should it exist?

BORDWELL CHAMPIONS THE MEDITATIVE STYLE OF DIRECTORS LIKE TERENC LIGHT BEFORE A FIXED CAMERA." BUT HE ALSO WRITES APPRECIATIVELY C

IN DIAGNOSING the trouble with cinema studies, Bordwell has referred—"acronymically and a little acrimoniously," he admits—to the field's dominating school of thought in the 1970s and 1980s as SLAB, or "Saussurean semiotics, Lacanian psychoanalysis, Althusserian Marxism, and Barthesian textual theory." Leading journals such as *Screen* and *Camera Obscura* often featured accounts of the positioning of subjects, the reproduction of ideology, and the fetishism of the gaze. Bordwell wishes to replace this theoretical multiplex with what he calls a "historical poetics" of film that would explain how movies "work and work upon us" in the most literal ways while also analyzing how those workings have changed over time. Such a return to formalist aesthetics may sound familiar to scholars in other disciplines, but Bordwell adds a twist: In much of his recent work, he also calls for a new, natural-science-oriented model of film analysis called cognitivism.

Rather than plumb films for their ideological or emotional undercurrents, cognitivists like Joe Anderson of Georgia State University and Carl Plantinga of Hollins University start from the premise that the viewer is a physiological and cognitive system, hardwired to respond to visual cues in particular ways. The cognitivist's task is to figure out how films activate such mechanisms, provoking viewers to make inferences not literally warranted by what they see on the screen: Why does a certain sequence of images—a man standing still, followed by a shot of him walking, followed by a shot of him standing still in another location—successfully convey, for instance, that a man has crossed a room?

Although most film scholars, including Bordwell, believe that the era of SLAB theory has come to a close, not everyone sees either cognitivism or formalism as the discipline's future. Can the study of the human eye really illuminate the bewitching power that a classic noir film such as *Double Indemnity* exerts over its audiences? Ella Shohat, a professor of film studies at CUNY

PREVIOUS PAGE: MICHAEL KIENITZ/ UNIVERSITY OF WISCONSIN

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

and a postcolonial film theorist, is skeptical. She sees the cognitivists' ambitions as symptomatic of an underlying disciplinary identity crisis. "The cognitivists' desire to make film studies a science is a sign of the discipline's inferiority complex," she says.

Certainly, film studies is pervaded by such anxiety. With little received wisdom to go on, the field has rapidly absorbed nearly all of the humanities' recent theoretical trends. Indeed, at the base of Bordwell's critique seems to be the charge that in its haste to keep pace with popular culture and academic theory, film studies has withdrawn from the task of establishing its own turf as a realm of scholarly expertise. Says Bordwell, "We've failed to create an academic discipline, if you think of a discipline as having a core body of skills."

GROWING UP on a farm in upstate New York, David Bordwell was hardly at the cinematic vanguard. The only movies he saw were those that played on television, or the Disney movies that showed at the local theater. Such limited access did not stop him, however, from spending his teenage years reading about films in magazines like *Film Culture* and *Film Comment* or from spending his weekends making movies with his Super 8 camera. At age fifteen, he began reading the critical works of Sergei Eisenstein, Soviet Russia's premier film theorist and director; and he published his first academic essay in *Film Heritage* magazine in 1969. He was twenty-two, fresh out of college at SUNY Albany, and steeped in the writings of the critics Andrew Sarris and Robin Wood. Sarris and Wood, two early champions of auteurism, argued that film could be a personal form of visionary expression, like literature, with the director in the authorial role.

Bordwell's romance with the auteurists was quickly supplanted. By the time he entered the newly minted Ph.D. program in film studies at the University of Iowa, he had made the semiotic turn: Structuralism and Soviet neoformalism were the order of the day. "We [American film students] saw semiotics as rigorous then," he recalls. "If we understood what cinematic codes were saying, we thought we could also make claims about film's social impact. We needed to justify what we did without relying solely on the quality of the object." Rick Altman, who taught Bordwell at Iowa, remembers him as having "his feet stuck in the Russian and Czech formalist tradition." (Bordwell still cites the Soviet formalists of the 1920s, Vsevolod Pudovkin and Viktor Shklovsky, as among his primary intellectual progenitors.) Adds Altman, "He was extraordinary. It was clear then that he was going straight to the top."

In some respects, Bordwell's years at Iowa were paradigmatic of the era in film studies more generally. After all, Bordwell belonged to the first generation to earn Ph.D.'s in the fledgling discipline; graduate film-studies departments existed, at that time, only at Iowa, NYU, UCLA, Wisconsin, and USC. (To this day, no Ivy League school has a stand-alone film department.) Bordwell's cohort of graduate students in the 1970s didn't inherit a tradition of orthodox inquiry—and they didn't create one. Instead, they found the rigor they were missing in French structuralism. "In other humanities departments, there were crusty old right-wingers. In film studies, there weren't any," NYU film professor Robert Stam recalls.

Bordwell set his career course very early, publishing his first book, *Filmguide to "La Passion de Jeanne d'Arc"* (Indiana, 1973), when he was twenty-six. That same year, he was offered a job at the University of Wisconsin at Madison, where he has remained ever since. After he met and married fellow neoformalist Kristin Thompson, the duo wrote the first of their two textbooks. "*Film Art* grew out of our teaching a basic film aesthetics course in the mid-1970s," says Bordwell. "We wrote it as a way to give students core knowledge of the film medium's techniques and the ways those techniques are used in different filmmaking traditions." Just as students of literature learn how to distinguish an iamb from a trochee, so Bordwell and Thompson instructed students on how to distinguish among, say, fades, dissolves, and wipes. According to its publisher, McGraw-Hill, *Film Art* has sold about a hundred thousand copies and is now tied for the title of best-selling film-studies book in the United States.

AVIES WHO DEPICT "BODIES SHIFTING DELICATELY THROUGH SPACE AND
ONG KONG'S FAST-PACED, ACROBATIC ACTION FILMS.

In the early and mid-1970s, like the auteurists before him, Bordwell mostly wrote on particular directors. But he dissected their work in search not of a director's signature style or a film's interior meaning—the main concern of Sarris et al.—but of the stylistic features of film more broadly. "After writing a book on Dreyer and articles on Eisenstein and Ozu, I began to understand that one could study mainstream film as a system of conventions," explains Bordwell. This led to his 1985 book, *Narration in the Fiction Film* (Wisconsin), which analyzed the norms of

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

storytelling in movies. He examined, for example, how both Hollywood and Soviet filmmakers used jarringly unrealistic images or sounds to express a character's state of mind. This book also includes Bordwell's first investigation of cognitivism. "I was struck by how well it helped me understand the viewer's activity," he recalls.

Bordwell's 1989 book, *Making Meaning: Inference and Rhetoric in the Interpretation of Cinema* (Harvard), applied his observations about film to film theory itself: One of the effects of a film, he noted, is "the urge to interpret it." The study in the end suggested that this urge was best resisted; after all, Bordwell remarks, "interpretation has become easy, but analysis is still hard."

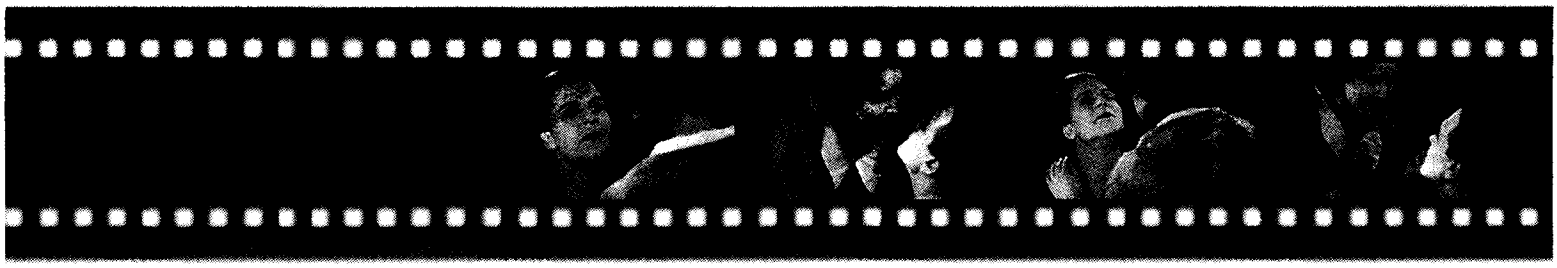
Post-Theory built on these provocative claims. So did Bordwell's 1997 book *On the History of Film Style* (Harvard), in which he asserted that SLAB theory was inadequate to the "task of rethinking *stylistic* history." Calling for closer attention to the basic elements of film—"*mise en scène* (staging, lighting, performance, and setting); framing, focus, control of color values, and other aspects of cinematography; editing; and sound"—he insisted that "the audience gains access to story or theme only through that tissue of sensory materials."

As an example of his preferred approach, Bordwell concluded the study with a detailed history of the stylistic conventions governing "depth-staging," or the process by which directors use camera angles, lenses, and framing to express moods or establish tempo. Mainstream films, he asserted, have increasingly adopted a style of brash, fast-paced eclecticism typified by *Jaws* and *The Godfather:* "Long lenses for picturesque landscapes, for traffic and urban crowds, for stunts, for chases...wide-angle lenses for interior dialogue scenes, staged in moderate depth...camera movements that plunge into crowds and arc around central elements to establish depth; everything held together by rapid cutting—if there is a current professional norm of 35mm commercial film style... this synthesis is probably it." Echoing a familiar critical complaint, he comes down against such MTV-style rapidity. Bordwell writes that contemporary films "remind us of the cost of such flash and fluency. Speed hurtles past nuance; exhilaration in sheer motion misses minute gestures."

By contrast, he cites the more meditative approaches of the Greek director Theo Angelopoulos and the British director Terence Davies. These directors, Bordwell observes, resist the lure of "rapid editing" and incessant camera movement. In *Distant Voices, Still Lives,* Davies uses mug-shot-style images to evoke "'family portraits' over years of anguish." And in *Voyage to Cythera,* Angelopoulos's study of an aging Greek socialist's return to his village, the director "turns the drama from us, pushes it into the background, slips it into niches of the set, or slices it off by walls or doorways." Such works, Bordwell writes, exemplify an aesthetic of reticence: They "remind us that the viewer can be deeply engaged by exceptionally exact perceptions of bodies shifting delicately through space and light before a fixed camera."

Not that Bordwell lacks a taste for action-packed movies: His forthcoming book, *Planet Hong Kong: Popular Cinema and the Art of Entertainment* (Harvard, May), offers an exuberant appreciation of the life and times of Hong Kong's highly commercial—and rapidly-cut—cinema. Some hints of cognitivism emerge, as when Bordwell muses on the possibility that the physicality of Hong Kong films, which are rife with gunfights, kung fu, and acrobatics, increases the viewer's emotional investment in the characters. But Bordwell also details the form's most kitschy conventions with a fan's, and a formalist's, delight:

> Hong Kong cinema relies shamelessly on the oldest contrivances of entertainment: eavesdropping, mistaken identity, confusion of twins or accidental look-alikes, wretchedly inadequate disguise.... If a woman dresses as a man, everyone takes her as one; when she returns to woman's costume, no one recognizes her resemblance to the man. When you are angry with your lover, you tear up his or her photo. In Hong Kong night is not black but blue, and terribly bright. Caucasians usually look large and Australian, and they speak English with an accent known nowhere on the planet.



BORDWELL BELIEVES THE CINEMATIC SHOT-REVERSE-SHOT SEQUENCE IS HUMAN CONVERSATION. PLANTINGA NOTES THAT LENGTHY CLOSE-UPS C

LAST YEAR a reviewer noted that *On the History of Film Style* "will undoubtedly be attacked by those attacked within it (thankfully, I am not a target)." But despite the common perception of a man perpetually at odds with his peers, Bordwell does not see his role as that of disciplinary gadfly. At fifty-two, the Jacques Ledoux Professor of Film Studies seems oddly surprised that the pugnacity of his polemical writings—in *Post-Theory,* he gibes that psychoanalytic and culturalist theorists indulge in "associational reasoning" and that the "*maitres à penser* bump into one another in the pages

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

of film books far more often than on the Boulevard St.-Michel"—has elicited such strong responses. Remembering when one of his early influences, Robin Wood, published an angry attack on *Making Meaning* in *Film Criticism* in 1989, Bordwell remarks that he felt like "the most criticized living film scholar." But criticism of his work, he complains, is often contradictory, vacillating between claims that his techniques are "aberrant" and that his work is "too central to the field."

The truth may be that his critics see him both ways. Says Altman, "David Bordwell's strongest critics admire the standards he's set." Avers Tom Gunning, a professor in the Cinema and Media Studies program at the University of Chicago, "I definitely think of David as the outstanding figure in the field, its superego. He relishes playing that role as people's conscience; he thinks of himself as a whistle-blower. It's rather scary, and it causes reactions he's surprised by."

ULTURAL UNIVERSAL: IT MIMICS THE VISUAL GEOMETRY OF CHARACTER'S FACE ARE LIKELY TO ELICIT EMPATHY FROM THE VIEWER.

STILL, many scholars feel that in his attacks on what he calls "one-size-fits-all theory," Bordwell was jousting with a straw man. Gunning notes that Grand Theory of the sort Bordwell criticizes had its heyday back in the 1970s: "Now there isn't any," he says. "It's like the end of Rome, and we're ready for the barbarians to come in, only there are no barbarians."

If any one tendency prevails in film studies today, says cognitivist Plantinga, it's "cultural studies, with an emphasis on reception and the sociology of spectatorship." Robert Stam, the author of *Tropical Multiculturalism: A Comparative History of Race in Brazilian Cinema and Culture* (Duke, 1997), perhaps best summarizes the cultural-studies approach when he says that he envisions film scholarship as an inquiry that takes into account "social, cultural, racial, sexual difference" in answering such questions as, "Why does one audience applaud *Birth of a Nation* and another protest it? Why do people argue passionately about film? Why do they invest so much in it, fight over it? Why do I hate one film, while someone else loves it?"

Not everyone, however, believes the psychoanalytic empire has fallen so completely. Shohat says that although "Grand Theory is no longer as fashionable as it once was, it is still the most influential paradigm in terms of basic anthologies, theory courses, and publications."

In any event, as Bordwell sees it, the cultural-studies approach and the psychoanalytic approach have a lot in common. Theorists of both persuasions, he argues, appear to believe that an overarching worldview is necessary to film study. Psychoanalytic critics might emphasize how a film manipulates a viewer's subjectivity; cultural-studies types might emphasize how audiences use films to create their own subversive meanings. But in both cases, Bordwell contends, theorists begin with a grand theory and then extract supporting examples from the films they examine. The trouble with this methodology, which he calls "top-down inquiry," is that "just as one swallow doesn't make a summer, a lone case cannot establish a theory." And since a theory on the scale of psychoanalysis or Marxism cannot be proved or falsified anyway, Bordwell points out that top-down analysis frequently "spins out into mere appeal to authority."

By contrast, Bordwell believes that the study of film can proceed without an overarching theory of "existence, of social life, of mind and history." In *Post-Theory,* he argues for what he calls middle-level research, or scholarly inquiry on a modest scale that has both empirical and theoretical import: a study of the relation between African films and indigenous oral traditions, for example, or "a study of United Artists' business practices or the standardization of continuity editing." This sort of program will yield a true diversity of ideas and depth of knowledge—unlike the old "one-size-fits-all" theories, which tended to simply reproduce themselves.

As one might expect, the culturalist and psychoanalytic film scholars found this critique bruising. Gilberto Perez, a film professor at Sarah Lawrence, remembers one colleague at the Columbia Film Seminars meeting asking, "Why are these people being so hard on us?" Echoes E. Ann Kaplan, "What's in it for him to raise so many hackles?" But as painful as *Post-Theory* was, it was also a turning point. Concedes Kaplan, "I recognized the importance of a corrective to Lacanian-Althusserian film theory. [Bordwell and Carroll] pointed out the rigidity of our formulation, our lack of historical sensitivity." Nonetheless, Kaplan remarks, "I just don't experience the world the way Bordwell does."

IS BORDWELL the knight who will liberate film studies from Grand Theory—or does he, as a cognitivist, subscribe to a grand theory of his own? Perez observes that the few Lacanians and Althusserians remaining in the field "all talk

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

about pluralism and diversity." He adds: "They give Bordwell and Carroll a hard time for being too narrow."

Bordwell and Carroll hasten to explain that cognitivism is not a theory at all but a stance. Like cognitive scientists, cognitivist film theorists range across a broad spectrum of research methods. What unites them—apart from, as Plantinga notes, "an antipathy to Freudians and Lacanians"—is an assumption that human beings broadly share certain habits of visual perception. "We were not born to watch movies," says cognitivist Joe Anderson. "We develop perceptual systems to perceive the world, and movies simply exploit them."

Cognitivists disagree on whether these perceptual systems are biologically ingrained, like a Chomskyan universal grammar of visual cues, or socially constructed at a very deep level and high cross-cultural frequency. Nonetheless, Bordwell notes, the study of visual perception and cognition does afford some nearly universal truths. For example, it is widely the case, across cultures, that people engage in conversation face-to-face. Hence the classic cinematic shot-reverse-shot sequence, in which each speaker in a conversation is filmed in turn over the shoulder of her interlocutor, mimics the visual geometry of conversation. As an aside, Bordwell also adduces experimental evidence that people recognize faces most easily at a three-quarters angle—the same angle adopted in an over-the-shoulder shot-reverse-shot sequence. Similarly, Plantinga notes that lengthy close-ups on a character's face—he cites a thirty-three-second shot of Holly Hunter's face in *The Piano*—are likely to elicit empathy from the viewer.

For Bordwell, cognitivism of this sort is a tool in the formalist arsenal. A poetics of film, he has argued, seeks to reveal the conventions that films use to achieve their effects—and cognitive explanations provide insight into how and why filmic conventions, like shot-reverse-shot or empathy close-ups, produce the effects they do.

Some cognitivists, however, are less interested in articulating a poetics of film than in examining physiological responses to particular cinematic episodes. One scholar offers the example of the opening scene in *Raiders of the Lost Ark,* in which a rolling boulder threatens Indiana Jones. This sequence actually incites a stimulus-response pattern in spectators, as if the viewers were themselves preparing to run from an oncoming threat. A non-cognitivist film theorist might interpret the boulder as a symbol for something. But as another critic has suggested, for the cognitivists, the cigar of cinema is usually just a cigar.

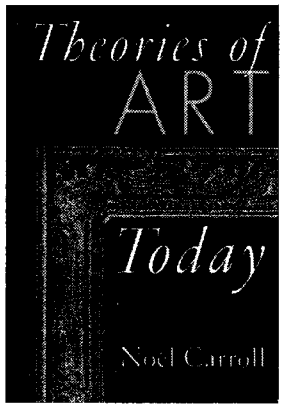
So does Bordwell see cognitivism as the keystone of a new film studies? Not exactly, he says, though he wouldn't mind watching cognitivism duke it out with its rivals. In one article, "A Case for Cognitivism," which he published in the Iowa-based film journal *Iris* in 1989, Bordwell wrote: "The cognitive approach seems to me *at least* as enlightening as the theories of mind that have guided film studies in the recent past; indeed...it can explain things that other approaches cannot explain as well." In the spirit of pluralism, he ended that essay on a note that was intentionally uncertain: "All this could turn out to be wrongheaded and useless," he wrote.

What to Read Next

Body Talk
Rhetoric, Technology, and Reproduction
Edited by Mary M. Lay, Laura Gurak, Clare Gravon, and Cynthia Myntti • *With a foreword by Sally Gregory Kohlstedt and Helen E. Longino*
"Provocative and engaging. These essays bring the insightful means and methodologies of rhetoric to bear on what have become urgent matters for women."
—Carol Colatrella, Georgia Institute of Technology
• CL $60.00, PA $24.95

Theories of Art Today
Edited by Noël Carroll
What is art? The contributors to *Theories of Art Today* address the assertion that the term "art" no longer holds meaning. • CL $55.00, PA $21.95

The American Byron
Homosexuality and the Fall of Fitz-Greene Halleck
John W. M. Hallock
"A work that will become required reading for all Americanists."
—Robert K. Martin, author of *The Homosexual Tradition in American Poetry*
• CL $50.00, PA $19.95



Hellenistic Sculpture II
The Styles of ca. 200–100 B.C.
Brunilde Sismondo Ridgway
"[Ridgway] is without doubt the most influential scholar of Greek sculpture of the last thirty years."—Mark Fullerton, Ohio State University, author of *The Archaistic Style in Roman Statuary* • CL $45.00

Perspectives on Genetics
Edited by James F. Crow and William F. Dove
"Crow and Dove have done a superb job of gathering authoritative and readable reports on the main events and the main actors in the story of formal transmission genetics."—David R. Stadler, University of Washington
• PA $19.95

The Isherwood Century
Essays on the Life and Work of Christopher Isherwood
Edited with an introduction by James J. Berg and Chris Freeman
"A superb anthology, varied and informative. Here at last is a collection that matches my own enthusiasm for Isherwood's fiction."
—Lev Raphael, author of *Dancing on Tisha B'av*
• CL $34.95

wisconsin
at book stores or www.wisc.edu/wisconsinpress/

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

EVEN BORDWELL'S critics stop far short of dismissing his approach as "wrongheaded and useless." But given all that films suggest about culture and the human psyche, many scholars feel that cinema's appeal to stimulus-response mechanisms and visual-cue following is one of its least interesting aspects. Remarks Robert Stam, "Cognitivists say that all viewers have the same perceptual apparatus. That's like saying we all defecate. So what?" Stam adds: "The danger of cognitivism is to reduce meaning, to see film reception as *only* perceptual and cognitive processes. The danger of the other side, that of Grand Theory in the Barthesian-Lacanian tradition, is perhaps the opposite, to inflate meaning."

contemporary film reflect contemporary audiences' shorter attention spans.

Altman says Bordwell "takes it for granted that he is writing a history of what unchanging humans do with changing resources, whereas I would insist that changes in what humans do with their resources leads to changes in human cognition." Gunning concurs: "Habits of perception have changed over the last decade."

For his part, Bordwell reverses the charges of historical insensitivity. To argue that changes in cinematic style can be explained through changes in the nature of human cognition, he contends, is to claim that one "way of seeing" dominates each epoch. "It is very likely," he argues, "that a wide variety

Old Guard, fretting—and sometimes hoping—that they will be folded into programs on media studies, even new-media studies. NYU, home to one of the flagship departments in the field, has reportedly considered such a move.

A significant problem for film studies, its practitioners concur, is that professors in literature and other humanities departments have increasingly added films to their syllabi—perhaps to raise enrollments, or because film adds extra sparkle to a language class, or out of the belief that film is a text to be read like a novel. The trend has all camps in film studies concerned. Says Perez, "Film studies hasn't sufficiently established itself as its own discipline." He

"BORDWELL THINKS OF THE FILM VIEWER AS A COMPUTER. A NEUTERED CYBORG," COMPLAINS KAPLAN. "HE DOESN'T CARE ABOUT ITS GENDER OR ITS EMOTIONS OR ITS RACE."

Kaplan shares Stam's concern that cognitivism elides the depth and complexity of viewers' responses to film. "The spectator is a complicated entity, in terms of desire, fantasies, wishes, fears," Kaplan remarks. "Bordwell thinks of the film viewer as a computer, a neutered cyborg. He doesn't care about its gender or its emotions or its race. He cares only if it picks up the right cinematic cues. He sets himself a much easier task than what we do. But it's not that interesting."

Bordwell's views also meet some resistance among closer colleagues. According to Bordwell, Rick Altman notes, a poetics of film should account for how the genre's stylistic conventions have changed over time; but a central feature of his poetics is cognitivism, which starts from the presumption that the basic architecture of human perception remains constant. Bordwell would not, for instance, subscribe to the notion that shorter shot lengths in

of perceptual abilities is at work in any given period." While he doubts the possibility of "short-term changes in perception, that intricate mess of hardwired anatomical, physiological, optical, and psychological mechanisms produced by millions of years of biological selection," he does think that different perceptual habits and skills gain prominence in response to the challenges of different eras.

BENEATH these quarrels lies a set of anxieties that has always haunted film studies: Is film high art or mass culture? What analytic tools should be brought to bear on a creative form so ripe for interpretation and analysis? With mounting intensity, scholars are posing questions about where the borders of this young discipline lie and how specialized one need be to teach film. And as scholarship on television and "new media" proliferates, film-studies scholars have suddenly become the

notes that it is "vulnerable" to being subsumed by other fields.

Indeed, Bordwell's poetics, whether historical or cognitivist, and his three sturdy textbooks on film history and syntax, are united by a single, often unstated, agenda: to establish a terra firma for film studies. "I'm trying to make film studies into a mature discipline," he explains. "People believe that film belongs to everyone in the humanities and that we in film studies are supposed to hold the doors open for lit professors to put *Blade Runner* and Baudrillard together and dub it a film course," he scoffs. "Well, there is such a thing as a film scholar. We've learned something in the thirty years we've existed." While he's careful to say he doesn't object to the notion of literary theorists teaching film—"mature disciplines always have room for brilliant people to come into the field and shake it up," he concedes—Bordwell believes that outsiders unschooled in film

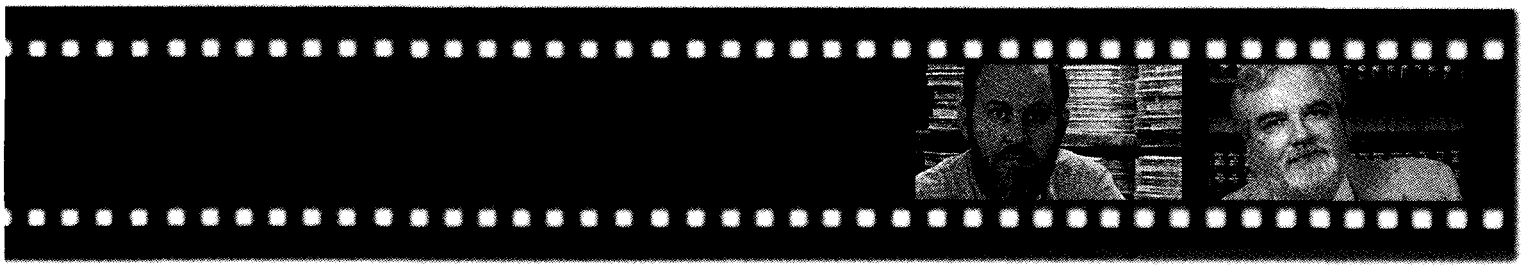
PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

"I'M TRYING TO MAKE FILM STUDIES INTO A MATURE DISCIPLINE," BORDWELL EXPLAINS. "THERE IS SUCH A THING AS A FILM SCHOLAR. WE'VE LEARNED SOMETHING IN THE LAST THIRTY YEARS."

history should not presume to teach the subject. "It would be embarrassing for me to walk into a musicology class and say, 'I love music, I want to teach music,'" he says. "You have to do your homework."

Bordwell and Carroll often sound as if they feel themselves under siege within their discipline: "Sometimes I feel like I'm Galileo versus the Catholic Church," says Carroll with a touch of melodrama. But they insist their goal is to save film studies, not to destroy it. And perhaps for that reason, Bordwell's critics express admiration for his efforts as well as irritation with his truculence.

"I'm honored when David picks a fight with me because he's just so smart," offers Gunning. Anderson is more rhapsodic: "David Bordwell is the world's leading film scholar. He simply knows more about motion pictures and the phenomenon of cinema than any other living human being." Gunning says he believes that Bordwell has single-handedly elevated the look and the rigor of film-theory publications. While most film books are illustrated with still photos taken on the set, Bordwell care-



MICHAEL KIENITZ/ UNIVERSITY OF WISCONSIN

CALVIN
College

SEMINARS IN CHRISTIAN SCHOLARSHIP
Susan M. Felch, Director

June 19 - July 28, 2000

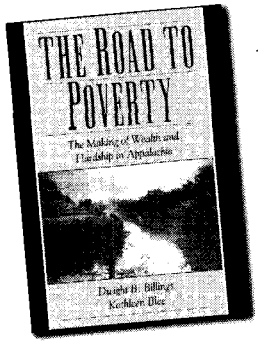
Design, Self-Organization, and the Integrity of Creation
William Dembski
Director, Michael Polanyi Center, Baylor University

The seminar program seeks to address issues of current debate within various disciplines from the perspective of a Christian commitment and to encourage the production of first-order scholarship. Applicants must hold an earned Ph.D and teach at a North American college or university.

For more information or to apply contact:
Anna Mae Bush, Coordinator
Seminars in Christian Scholarship
Calvin College, 3201 Burton Street SE
Grand Rapids MI 49546
e-mail: abush@calvin.edu
fax: 616-957-6682; ph 616-957-8558
website: www.calvin.edu/fss

Deadline for applications is March 15, 2000.
Made possible by the Fieldstead Institute.

The Road to Poverty
The Making of Wealth and Hardship in Appalachia
Dwight B. Billings *and* ***Kathleen Blee***



"...an ambitious history of an Appalachian county in order to understand 'how places grow poor.' Skilled history from which interested readers and policy makers can learn much."
—Kirkus Reviews

This book makes an important contribution to basic research on inequality—pointing to the shortcomings of treating symptomatic problems of low income, while failing to address systemic ones—at a time when American policy makers are struggling to design and implement effective programs to move people from welfare to work.

0-521-65229-4	Hardback	$59.95
0-521-65546-3	Paperback	$24.95

Available in bookstores or from
CAMBRIDGE UNIVERSITY PRESS
40 West 20th Street, New York, NY 10011-4211
Call toll-free 800-872-7423 Web site: www.cup.org
MasterCard/VISA accepted. Prices subject to change.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

fully backs up his claims by showing sleek frame enlargements from the films discussed. (He actually owns a portable frame-enlargement system. Thompson prints the images in the couple's basement.)

Bordwell is, in the words of Altman, "a man with a mission, an old-fashioned scholar who is after truth." This is one of the parts Bordwell plays in film studies. But the role he shines in is somewhat more contradictory: best-selling crown prince and irascible rebel at the same time.

Alissa Quart is a freelance writer living in New York. Her work has appeared in the London *Independent*, *Salon*, and *The Washington Post*, among other publications.

David Bordwell
Distant Voices, Still Lives
(Terence Davies)
Voyage to Cythera
(Theo Angelopoulos)
Eastern Condors
(Sammo Hung)
Project A
(Jackie Chan)
Dragon Gate Inn
(King Hu)
Metropolis
(Fritz Lang)
The Piano
(Jane Campion)
Face to Face
(Ingmar Bergman)
Potemkin
(Sergei Eisenstein)
Rear Window
(Alfred Hitchcock)
Alexander Nevsky
(Sergei Eisenstein)
This Was My Father's Crime
(Haza ma Ghanahu Abi)
David Bordwell
Noël Carroll

A Special Issue of *GLQ*
Thinking Sexuality Transnationally

Elizabeth A. Povinelli and
George Chauncey
Special Issue Editors

One of the first comprehensive inquiries into the effects of globalization on sexuality and desire, *Thinking Sexuality Transnationally* brings together essayists from several disciplines to look at how sexuality and global movement are involved and evolving. A variety of approaches (legal, pop culture, academic) combined with contributions that cover scenarios from around the globe, bring a refreshingly broad perspective to this topic of international import.

Duke University Press

Lisa Rofel on imagining gay identities in China

Tom Boellstorff on gay men, marriage, and Indonesia

Frances Negrón-Muntaner on "when I was a Puerto Rican lesbian"

Sean Patrick Larvie on queerness and the specter of Brazilian national ruin

Neville Hoad on tracking lesbian and gay human rights in southern Africa

Teri Silvio on reflexivity, bodily praxis, and identity in Taiwanese opera

Don Kulick on transgender and language

190 pages, $16 (inludes postage)

order immediately by visiting www.duke.edu/web/dupress/GLQ.html

25 YEARS
Westview Press

CELEBRATING 25 YEARS OF SERVICE TO THE SCHOLARLY COMMUNITY
1975-2000

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

MURDER

DID TWO ITALIAN LEGAL SCHOLARS COMMIT THE PERFECT CRIME?

BY **RACHEL DONADIO**

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

BY THE BOOK

A STATUE OF MINERVA LOOMS OVER the central courtyard of the University of Rome, La Sapienza. Her hands are raised, holding spear and shield, and her eyes stare blankly ahead, over the boxy Fascist-era buildings and the sea of parked mopeds at Europe's largest university.

Behind this statue, on a walkway leading past the university's law school, twenty-two-year-old law student Marta Russo was shot in the head while strolling with a friend on May 9, 1997. She died in the hospital five days later, and her funeral, broadcast on national television, drew crowds numbering in the thousands, including the prime minister. After a year of investigations and thirteen months of heated court sessions, two law-school teaching assistants were charged with her murder: Giovanni Scattone, thirty-two, was indicted for pulling the trigger, and Salvatore Ferraro, thirty-three, was charged with aiding and abetting. Both men vehemently protest their innocence to this day.

The Marta Russo case has become the O.J. Simpson trial of Italy. In feverish newspaper reports and dramatic television updates, Italians have followed the case's every turn. Yet the more the media reveal, the hazier the case becomes. No murder weapon has ever been found, no likely motive ever established. The prosecutors depended almost entirely on the testimony of some rather erratic witnesses—testimony extracted, as it turned out, through questionable means.

Because of the case, Italy's byzantine judicial system has come under intense scrutiny. Some have deplored its ineffectiveness. Others have questioned the disproportionate power the system grants to prosecutors and the low standards it sets for evidence. The court's final ruling—a guilty verdict that left open the possibility that the defendants hadn't known their gun was loaded—struck many as lamentably unclear.

Nor has the light shed on Italy's system of higher education been any more flattering. In the Marta Russo affair, Italy's universities look almost as corrupt as its courts, and even more inefficient.

MARTA RUSSO grew up in Rome's working-class Tuscolano neighborhood; her father was a physical-education teacher and her mother a housewife. In high school, she had been a model student and a junior fencing champion. Like most Italian college students, she lived at home. At the time of her death, she was making good progress in her law studies.

Investigators couldn't imagine why anyone would have targeted her. Some speculated that Iolanda Ricci, the friend walking with Russo at the time of the murder, might have been the real target, since Ricci's father, a penitentiary official, had directed Rome's Rebibbia prison in the 1970s. Others thought the murder smacked of the extremist political killings that shook Italy in the late 1970s and early 1980s. During the so-called *Anni di piombo,* or "years of lead," the Red Brigades left-wing terrorist group had killed two students at La Sapienza. The day of the murder happened to be the anniversary of the Red Brigades' 1978 killing of Prime Minister Aldo Moro—a case that has sparked as many conspiracy theories in Italy as JFK's assassination has in the United States. Did the murderers have this anniversary in mind? More outlandishly, Italian health minister Rosi Bindi ventured that the crime might have been inspired by a scene in Steven Spielberg's *Schindler's List,* aired on national television the night before the murder, in which a Nazi officer shoots at random.

In their search for clues, detectives soon found that the university campus was rife with weapons. Of the 170,000 students enrolled at La Sapienza, 3,000 owned firearms. Phone taps caught the law school's cleaning staff talking about their regular bouts of target practice in the university storerooms.

During the autopsy, a .22 caliber bullet was removed from the left parietal lobe of Marta Russo's brain, just above her ear, where it had fractured into eleven pieces. Investigators determined that the shot had probably been fired from the building to her left—the law school. Further ballistics analysis seemed to point to Room 6 of the Institute of Legal Philosophy.

IT WOULD LATER emerge that the bullet could have been fired from other locations in the building—the Statistics Institute, for example, or the bathroom for the handicapped on the ground floor. But investigators were drawn to Room 6 naturally enough. On the La Sapienza campus, the Institute of Legal Philosophy stood out. It was seen as an intellectual clearing in a wilderness of bureaucracy.

"It's full of young philosophers," says Fabrizio Caccia, a graduate of La Sapienza law school who now writes for the Italian newspaper *La Repubblica.* "There's a really energetic atmosphere, a climate of euphoria and excitement from students who want to read serious authors."

Unfortunately, a community of vibrant intellectual exchange is not always typical for an Italian university. To earn a *laurea*—equivalent to American bachelor's and master's degrees combined—Italian students must take about twenty-five oral exams and write a thesis. Since attendance at classes isn't mandatory, many students opt to cut. The degree is supposed to take four to five years, but 40 percent of Italy's undergraduates are behind schedule. Many students give up, leaving Italy with one of the lowest percentages of university graduates in the European Union, at 8.1 percent (compared with 12.8 percent in Britain and 25.8

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

percent in the United States).

Meanwhile, Italian professors are notorious for holding other full-time jobs. The burden of teaching is delegated to assistants, who are paid infamously little. Theoretically, teaching assistants are supposed to ascend to the role of full professor as positions become available. But in Italian universities, theory is far from practice. The average age of Italy's twenty thousand teaching assistants is fifty, while that of the twenty-eight thousand tenured professors is sixty-five. The average retirement age is seventy-five. While waiting for a full position that often never materializes, assistants take care of the daily tasks of meeting with students and teaching.

Nowhere in Italy are the deficiencies of the university system more visible than at La Sapienza. With more than 170,000 enrolled students and 7,000 employees, it is Europe's largest and arguably most chaotic university. A full 35 percent of La Sapienza students never complete their degree. Professors hold office hours only sporadically. Teaching assistants don't have offices, so they see students at odd intervals in shared rooms. Sabino Cassese, a law professor at La Sapienza, notes that it takes vast stores of ingenuity just to navigate the morass of bureaucracy in the university system. Says Cassese, "I tell my students that if they manage to graduate at all, then they are better than any of the students at Oxford."

Amid this chaos, the Institute of Legal Philosophy was a scholarly haven. Ferraro, one of the men accused in the Marta Russo case, calls the institute "a really serene place. It's a meeting point, with a large reading room and the famous Room 6, where lots of students came and went. It was frequented more by scholars than by lawyers and was a more intellectual and less lawyerly place."

Yet with dozens of high-powered students and fewer than ten slots for teaching assistants, the institute was also something of a pressure cooker. "In the institute, there's a lot of competition," Caccia observes. "Everyone wears a smile, but there's a lot of nail biting."

IT WAS AFTER only a month of questioning that state prosecutors Italo Ormanni and Carlo Lasperanza narrowed their inquiry to two suspects, Giovanni Scattone and Salvatore Ferraro. Both were teaching assistants at the Institute of Legal Philosophy. On the night of June 14, both men were arrested; Scattone was charged with voluntary manslaughter, and Ferraro with aiding and abetting. The charges depended on the testimony of three people: a law-school secretary, a janitor, and a law student. But, at the same time, two of these witnesses were themselves arrested for aiding and abetting. Although they had confessed that they were in Room 6 at the time the shot was fired, they had not confessed promptly enough to avoid charges of complicity.

The police also charged an esteemed professor, Bruno Romano, the director of the Institute of Legal Philosophy, with obstruction of justice. Accused of encouraging his staff not to cooperate with the police investigation, Romano spent several days under house arrest. Ormanni would later refer to Romano, a scholar of Heidegger and Lacan, as the "deus ex machina" of the case and allege that he had encouraged a Mafia-like *omertà*, or wall of silence, at the institute.

Romano's law institute, it turned out, was implicated in Marta Russo's murder for reasons as much philosophical as ballistic.

At the trial, held in the "Aula bunker," a heavily guarded courtroom that in past decades had been the site of major Red Brigades and Mafia trials, the prosecutors unveiled a startling theory that seemed to leap right out of the Leopold and Loeb case. Scattone and Ferraro were accused of targeting Russo at random and killing her in an attempt to carry out a diabolical perfect crime. "Scattone and Ferraro are both responsible for a criminal plan inspired by Nietzsche," Ormanni said in his closing remarks. "They accepted the risk of what they were doing to prove to themselves, beyond good and evil, that they were capable of putting into practice those theories they had studied in a legal logic seminar. They chose to take a risk for the superman that is inside them."

Both of the teaching assistants were students of Gaetano Carcaterra's, one of the institute's three professors. According to the prosecution's theory, the murder had its grisly origins in Carcaterra's seminar on legal logic, which Scattone attended only irregularly but for which Ferraro taught sections. In that seminar, Carcaterra had argued that for a criminal conviction, a weapon and a motive are as indispensable as a suspect. Carcaterra exemplified his logic by discussing a crime that had taken place in Rome in 1948 in which no motive or weapon had ever been found. As Carcaterra's teaching assistant, Ferraro had elaborated the professor's idea into a lecture that mentioned the topic of the perfect crime.

"During his testimony," the trial summary noted, "Ferraro said that he once and only once had used the expression 'perfect crime,' but jokingly, as he was prone to joke. The students, however, interpreted the entire episode as a kind of exercise around the theme of the 'perfect crime.'"

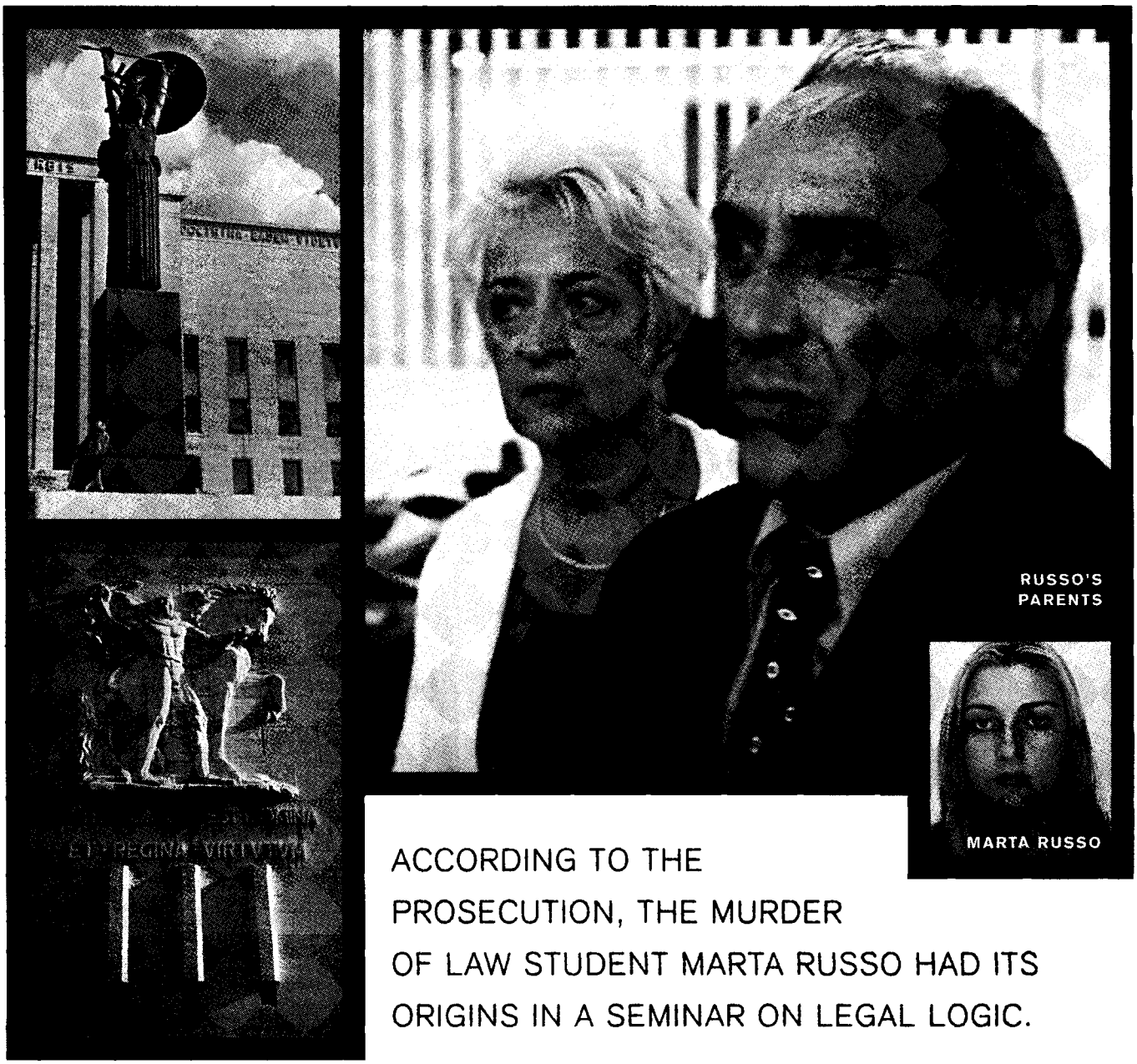
UNFORTUNATELY for the prosecution, the "perfect crime" theory would turn out to be one of the weakest links in the government's argument. For one thing, Carcaterra's seminar hadn't even mentioned Nietzsche. In an interview following the final statements, Ferraro responded sardonically. "It's true," said Ferraro. "I read two books by Nietzsche, but more out of duty than for pleasure. I read *Thus Spoke Zarathustra*, but never even finished it. I've been on page 144 for at least eleven years.... I never even liked Nietzsche."

In fact, Ferraro, a native of Calabria who moved to Rome to attend La Sapienza in the 1980s, wrote his thesis on the English analytic philosopher Paul Grice. He sought to apply Grice's theories on language and dialogue to the realm of law and justice. An amateur guitar player, jazz enthusiast, and vegetarian who never got a driver's license, Ferraro was also a member of the libertarian Radical Party. Well liked by his fellow students, he had numerous friends who often came to support him in the audience during the trial. Early in the proceedings, a friend who took the witness stand winked at Ferraro; prosecutors jumped on the wink as a sign of complicity.

Scattone, a Rome native, focused on bioethics in his studies and was an avid reader of David Hume, Karl Popper, and Robert Nozick. Though devoted to the life of the mind, Scattone had also spent time as a man of action. At the carabinieri training school he attended during his mandatory military service, Scattone distinguished himself as a good shot. According to military records, out of fifteen shots Scattone fired at a distance of ten meters during one training session, fifteen hit the target and twelve were bull's-eyes.

PREVIOUS PAGE: ASSOCIATED PRESS

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



ACCORDING TO THE PROSECUTION, THE MURDER OF LAW STUDENT MARTA RUSSO HAD ITS ORIGINS IN A SEMINAR ON LEGAL LOGIC.

Scattone was evidently "an excellent marksman," the court proceedings from June 1997 noted.

In court, Ferraro often gesticulated and energetically answered back when he didn't agree with the accounts of witnesses. Scattone, on the other hand, remained a far more indecipherable character: polite, correct, and absolutely inscrutable. One journalist described him as "sphinxlike," observing that the only time Scattone ever lost his temper at the trial was during a heated confrontation with law-school secretary Gabriella Alletto, when Scattone threw up his hands and said she was telling lies.

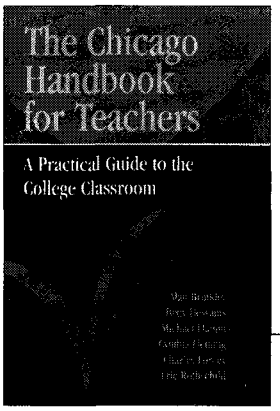
NEITHER Scattone nor Ferraro had been a protégé of Bruno Romano's. Nonetheless, it sometimes seemed that the institute's director figured as prominently in the trial as the murder suspects.

In a May 31, 1997, interview with the Rome daily newspaper *Il Messaggero*, Romano had hinted that the crime had been committed by "two badly behaved kids playing with guns." Since Romano made this remark before investigators had homed in on the two teaching assistants, prosecutors inferred that he knew more about the case than he was admitting. Believing he had intimidated witnesses into silence, they sought a four-year sentence for the Lacan scholar.

In his defense, the professor claimed he had heard the two-culprit hypothesis from rumors already circulating around the university and reported in the press. "I've never known anything, nor did I pressure anyone," Romano told the Turin daily *La Stampa*. But critics who thought him guilty of *omertà* pointed to his education by Jesuits, known for closing ranks in the face of threats from outside the community. Others speculated about the Sicilian-born scholar's area of expertise, German and French philosophy. One magazine quoted—ominously and out of context—his glosses of Jacques Lacan's

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

"Packed with useful information. . . . It's all here!"
–Library Journal



Paper $9.00

Alan Brinkley, Betty Dessants, Michael Flamm, Cynthia Fleming, Charles Forcey, and Eric Rothschild

Unlike their counterparts on the high school or elementary school level, many who teach in college have extensive training in their various disciplines, but surprisingly little instruction in the craft of teaching itself.

The Chicago Handbook for Teachers is an extraordinarily helpful guide for all those who face the challenge of putting together material for a course and then making it work. Indispensable for graduate students and new teachers, *The Chicago Handbook for Teachers* is also a useful refresher for experienced professionals.

Includes practical information on how to:

- prepare for, start, and sustain a good classroom discussion
- create a clear and informative syllabus
- choose effective course materials
- deal with passive, voluble, or disruptive students
- guide and evaluate students' writing and research
- avoid and handle cheating and plagiarism
- decide what type of exam to give
- craft effective questions
- use electronic resources
- balance responsibilities as a graduate student and teacher

Available at bookstores.

The University of Chicago Press
www.press.uchicago.edu

idea that human language inevitably fails to capture the whole truth.

Romano countered that his colleagues were "seriously uninformed about my work, which is contained in sixteen books and centered on Fichte and Hegel, precisely on the concept of law as a relationship of recognition. Recognition excludes every form of physical and moral violence." Romano's students rallied to his defense. They said that in a department where professors often skipped office hours and changed exam dates on a whim, Romano was an exception. "He's very proper, present at the institute, and available, unlike many of the other professors," law student Anna Maria Di Marco said.

ULTIMATELY, the prosecution's case rested on its three key witnesses; all three had changed their stories at least once, which did nothing to allay suspicions of *omertà*. In thirty-five days of questioning, secretary Gabriella Alletto swore "on the heads of my children" that she had never seen anything suspicious in Room 6. On the thirty-sixth day, however, she told prosecutors that she did remember seeing Scattone and Ferraro in front of the window of Room 6 at the time of the killing. Scattone was holding a gun, she said, and Ferraro was holding his hands to his head in a gesture of dismay. Alletto added that Bruno Romano had pressured her to keep silent, in an effort to protect his two assistants. Newspapers quickly dubbed Alletto "the superwitness." Weighing Alletto's deceptions against her eventual cooperation with the prosecution, the government attorneys asked that she be sentenced to a relatively light one-month prison term for aiding and abetting.

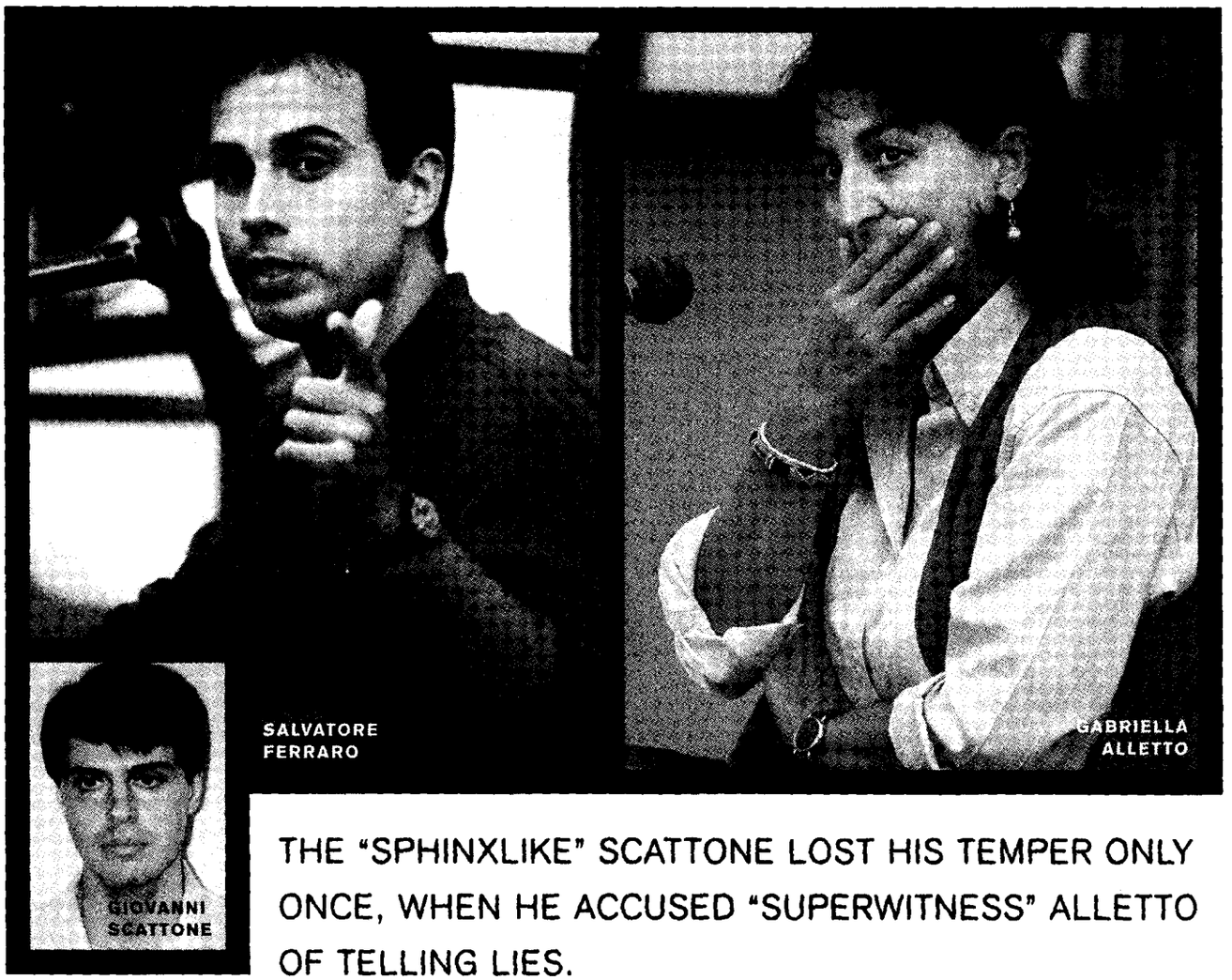
Meanwhile, janitor Francesco Liparota testified that Romano had requested in confidence that he report what questions the investigators asked and how he had answered them—*omertà* in action, in the prosecutors' opinion. But Liparota turned out to be a wild-card witness during the trial. Like Alletto, he changed his testimony abruptly. At first, he had denied any knowledge of the shooting. His tearful mother then testified that her son knew Scattone had shot Russo but was afraid to tell the authorities because his life had been threatened. After he was arrested, Liparota confirmed his mother's account. Then, during the trial, he did an about-face and once again denied any knowledge of the shooting. He accused the prosecutors of pressuring him to conform to Alletto's version of events. Because Liparota admitted that he had been in Room 6 when the shot was fired, prosecutors sought a five-year-nine-month sentence for him.

The third key witness, Maria Chiara Lipari, was the daughter of Nicola Lipari, a law professor and former Christian Democratic senator. She had been Romano's student as well as a friend of his children's when young. At first, she denied having seen the two assistants when she walked into Room 6 the morning of May 9. But her testimony, too, changed. Later she recounted "subliminal memories" of seeing Scattone and Ferraro in Room 6 and of having heard a strange sound—recollections that further convinced prosecutors of Scattone's guilt. Under questioning, Romano testified that Lipari was "mentally fragile," which prosecutors interpreted as an attempt by the professor to discredit her testimony.

As for the prosecution's material evidence, it too turned out to be suggestive but inconclusive. Though the murder weapon was never found, forensics experts did discover particles of antimony and barium—key ingredients in gunpowder—on the windowsill of Room 6. They also found the particles on Scattone's jacket and in Ferraro's briefcase, where the teaching assistants allegedly put the gun before leaving the room. Gunpowder, however, contains lead as well as antimony and barium. Experts at Scotland Yard remarked that because the particles on Scattone's jacket did not contain lead, they "could have come from the brake system of a car or from some other source."

As the trial got under way, Bruno Romano was as much in the spotlight as the alleged culprits. For his defense, Romano chose a lawyer who epitomizes just how high into the echelons of Italian power the Marta Russo case reached: Franco Coppi, one of the most feared lawyers in the country. In the mid-1990s, Coppi defended Giulio Andreotti, seven-time prime minister and stalwart of the now-defunct Christian Democrat Party, in two famous, highly controversial trials that ended last fall. Andreotti, charged with Mafia collusion and with ordering the 1979 murder of muckraking journalist

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



FROM LEFT: ASSOCIATED PRESS (2X); ANSA

THE "SPHINXLIKE" SCATTONE LOST HIS TEMPER ONLY ONCE, WHEN HE ACCUSED "SUPERWITNESS" ALLETTO OF TELLING LIES.

Mino Pecorelli, was acquitted on all counts.

The Mafia charges against Andreotti depended almost entirely on the testimony of so-called *pentiti*—mafiosi who have chosen to cooperate with justice authorities. *Pentiti* have become a hot topic in debates about Italy's judicial system. There are more than five thousand *pentiti* in Italy, and they cost the state about $55 million each year. Critics worry that prosecutors depend on them too heavily, and that their state-subsidized testimony may not be disinterested. In April 1998, before the Russo trial started, Romano had observed enigmatically, "This will be a new Andreotti trial." While the three witnesses aren't exactly *pentiti*, Romano seems to have had the debate over prosecutor-influenced testimony in mind. To many Italians, the flip-flopping witnesses in the Marta Russo case linked it to the judicial-reform issues raised during Andreotti's trials and other ongoing corruption probes. Were the witnesses in the Marta Russo case telling the truth, or were they saying what prosecutors wanted to hear? Was the case another instance of the judicial system abusing its powers?

IN SEPTEMBER 1998, the nation's worst fears about its judiciary appeared confirmed when a *video choc* (shocking video) hit Italy. It would change public opinion about the Marta Russo case dramatically.

It turned out that Sisde, a branch of Italy's secret police, had videotaped the prosecutors Ormanni and Lasperanza questioning the institute's secretary, Gabriella Alletto, in June 1997.

In September 1998, while the murder case was being tried, the tape was leaked to the press. The sight of the government prosecutors bullying and leading a witness mesmerized Italy.

In the video, Alletto swears "on the heads of my children" that she wasn't in Room 6 at the time of the shooting. Ormanni then tells Alletto: "OK, if you were in Room 6, then there are two possibilities, either you're responsible for the homicide or you're responsible for aiding and abetting it. Don't make a mistake. Don't try to escape. For homicide, you'll certainly go to prison and never come out again."

"But if I wasn't there, what can I do?" Alletto pleads.

A few minutes later, Lasperanza asks Alletto, "Do you know that they've wanted to arrest you for a long time?... Haven't you understood that you're in a bad position, that you're worse off than whoever fired the shot?"

The video caused such a scandal that Italy's prime minister spoke out publicly against the prosecutors. After the Russo trial ended, the judiciary's self-governing

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

body, the Superior Council of Magistrates, would place the two prosecutors under investigation on charges of harassing a witness and abuse of office.

In the short term, the video also had the effect of turning the press, which until then had tended to represent Ferraro and Scattone as guilty, toward arguing their innocence. But was the video distributed to the public as an altruistic act of journalistic truth telling or as a political weapon by interested parties? The video was packaged with the September 25, 1998, issue of the newsweekly *Panorama,* published by the Mondadori company, which said it was issuing the tape "in order to allow everyone to evaluate freely how justice is administered in Italy." The majority shareholder of Mondadori, however, is Silvio Berlusconi, a former prime minister and current leader of the center-right Forza Italia Party. Currently, Berlusconi is on trial on a host of corruption charges. And during judicial-reform debates in parliament in recent years, his party has fought vigorously to limit the power of prosecutors.

Nonetheless, in the eyes of Giuliano Ferrara, a journalist noted for championing civil liberties, Alletto's dubious interrogation represents "the heart of the Marta Russo case." "Everything else is debatable, but you can't debate that," Ferrara says. "In a normal country, the police confront the witness with interrogatory techniques checked by judges and the system. In an abnormal country like Italy, the only surveillance mechanisms are the television cameras. Good thing they were there."

ON JUNE 1, 1999, the court at last issued its verdict.

The jury of two judges and six civilians acquitted the erratic witnesses Alletto and Liparota on all counts.

They denied that Romano had obstructed justice and fully exonerated him as well. They deemed Romano's request that staff apprise him of meetings with investigators "explicable with reference to his duties connected to managing the institute." And they stated that his "negative comments about the investigation" did not constitute "an effective obstacle to the carrying out of the investigations." They also asserted that "the things Romano said do not in and of themselves implicate him, but, without any proof that he knew the persons responsible for the crime or that he wanted to aid them, are instead unfortunate remarks made by one who was interested in 'the good name' of the Institute of Legal Philosophy."

But the acquittals stopped there. The jury found the teaching assistants guilty—Scattone of involuntary manslaughter, and Ferraro of aiding and abetting the murder.

In its sentencing, the court presented psychological profiles of the two men. Investigators had confiscated a criminology magazine from Ferraro that contained an article on serial killers; the article focused on "'homicide couples' in which young people blinded by ideals of domination commit crimes 'without motives.'" As for Ferraro's diaries, the court claimed they were "full of enlightening references to scenes of death and coercion." The court had also found incriminating documents in Scattone's possession, including "sadistic, pornographic material and a manuscript

Tenure Disputes

LAW OFFICES OF JEFFREY M. DUBAN

LITIGATION PRACTICE INCLUDING:

FACULTY & STUDENT DISCIPLINARY ACTIONS AND DISMISSALS
PROMOTION AND TENURE DISPUTES
DEFENSE AGAINST SEXUAL HARASSMENT COMPLAINTS

545 MADISON AVENUE
NEW YORK, NY 10022
(212) 829-0044
jduban@idt.net

A FORMER PROFESSOR, JEFFREY M. DUBAN RECEIVED HIS PH.D. IN CLASSICAL PHILOLOGY FROM JOHNS HOPKINS IN 1975.

All Our Relations

Native Struggles for Land and Life
Winona LaDuke
"A brilliant, gripping narrative of the corporate state's brutality to the land of its First Natives and the valiant ones who are resisting and rebuilding their culture and identity."—Ralph Nader

At independent bookstores.
Fax exam or review copy requests to 617-547-1333 or 800-533-8478
South End Press
www.lbbs.org/sep/sep.htm
ISBN 0-89608-599-6, $16

Linguafranca
THE REVIEW OF ACADEMIC LIFE

Back Issues?
To order a back issue send a check for $6.00 ($7.00 Can/Mex; $8.00 other foreign) to:
Lingua Franca
22 West 38 Street, 4th Floor
New York, NY 10018
www.linguafranca.com

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

THE VIDEOTAPE OF GOVERNMENT PROSECUTORS BULLYING AND LEADING A WITNESS MESMERIZED ITALY.

in which the accused, at an earlier time, had annotated in minute, orderly handwriting the names of a series of women and corresponding detailed descriptions of what kind of underwear each wore."

"From all this," the panel admitted, "a serious and valid motive still cannot be gleaned." In their verdict, the jury seemed perplexed by Ferraro's alleged "gesture of desperation"—secretary Gabriella Alletto's description of the assistant putting his hands on his head immediately after the fatal shot was fired. Had Ferraro consented to Scattone's actions, or was he distraught that Scattone had pulled the trigger? Somewhat equivocally, the jury concluded that "the possibility presents itself that Scattone was not aware he was holding a loaded gun. This would justify Ferraro's gesture of desperation."

The prosecution had sought eighteen-year sentences for both teaching assistants. The court, however, handed down a seven-year sentence to Scattone and a four-year sentence to Ferraro. The jury rejected the prosecution's theory that the two were acting out a perfect crime of Nietzschean inspiration, but their verdict still made clear that they judged Scattone and Ferraro responsible for Marta Russo's death.

THE COMPROMISE verdict satisfied no one. One famous criminal lawyer called it "a decision worthy of Pontius Pilate." It immediately set off a torrent of criticism. Those who believed the teaching assistants were guilty found the sentences absurdly short, while defenders of their innocence were outraged that they had been convicted at all.

MARTA, HALF-GUILTY ran the front-page headline in *La Repubblica,* which featured a piece by one of its leading editorialists, Giovanni Valentini, titled "The Unjust Trial." Valentini went on to write *Il Mistero della Sapienza: Il Caso Marta Russo* (The Mystery of La Sapienza: The Marta Russo Case), a detailed account of the trial arguing that the case had been bungled from start to finish. The book comes close to claiming Scattone and Ferraro are innocent.

La Stampa called the ruling "an Italian-style pardon." In a front-page editorial, it said the verdict "seems to have been expressly fashioned further to cloud the administration of justice in Italy."

Indeed, many were puzzled by the court's judgment that Scattone and Ferraro had carried out their crime without a motive. They were also baffled by the court's suggestion that the two may have been toying with a gun they thought was not loaded, which sounded to some critics like a weak justification of a hazy verdict.

"This sentence gives me no peace,"

Grant Funds

Want the edge getting YOUR projects funded?

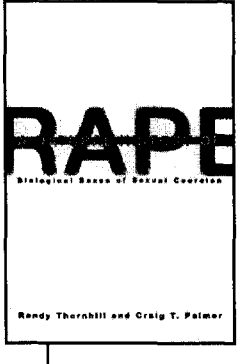
No time to invest in a multi-day seminar?

Our **CD-ROM** grant strategy seminar is tailored to help faculty and administrators compete succesfully for funding. Our CD allows you to work at your own pace.

Our CD seminar costs just $199.

Faculty Funding Seminars© from Hyatt Consulting, Inc.
www.facultyfunding.com.
or call us at 800.992.0238

NOW AVAILABLE



A Natural History of Rape

Biological Bases of Sexual Coercion

Randy Thornhill and Craig T. Palmer

You've seen the coverage. Now read the book.

"This is a courageous, intelligent, and eye-opening book with a noble goal — to understand and eliminate a loathsome crime. Armed with logic and copious data, *A Natural History of Rape* will force many intellectuals to decide which they value more: established dogma and ideology, or the welfare of real women in the real world." — Steven Pinker, Professor of Psychology, MIT, and author of *How the Mind Works* and *Words and Rules*

272 pp. $28.95

To order call **800-356-0343** (US & Canada) or (617) 625-8569.

The MIT Press
http://mitpress.mit.edu

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

said Donato Russo, Marta's father, who for months had made it clear that he believed Scattone and Ferraro had murdered his daughter.

Scattone was no happier. His defense lawyer called the ruling "a very low-level compromise." As for Ferraro, he was pictured in front-page photos, his head bowed in exhaustion. "If this is Italian justice, then I want to leave the country," he said.

But Scattone and Ferraro seemed to recover their spirits quickly. Just days after the verdict, they appeared on *Porta a Porta,* a television show on the RAI state broadcasting network where leading politicians often make policy statements. For the interview, the two assistants were each paid 130 million lire (about $70,000), provoking cries of outrage from Russo's family. In December, Ferraro, Ferraro's brother, Scattone, Scattone's father, and the director of the RAI network were placed under investigation. It emerged that they had conspired to reroute payment for the television interviews through the convicted men's family members, since the bank accounts of the two teaching assistants themselves had been frozen. In their defense, Ferraro and Scattone claimed they had each spent 300 million lire on lawyers' fees and expert analyses. Scattone's father said the family had to sell property to help pay for the trial.

WHILE AWAITING trial, the two aspiring legal theorists had spent three months in Rome's Regina Coeli prison, famous as the jail that held top anti-Fascist activists during World War II. They then spent more than a year at Rebibbia prison, first under special surveillance and then as common prisoners. In the fall of 1998, Scattone and Ferraro were released to house arrest after prosecutors determined that there was no risk they would escape, tamper with evidence, or commit the same crime again. Under Italian law, Scattone's and Ferraro's convictions must be upheld by two appeals courts before they will go to jail. They are now at liberty pending appeal. (Had Scattone been convicted of first-degree murder rather than involuntary manslaughter, both men might well be waiting in prison for the appeals to begin.)

In the months since the June verdict, Scattone has kept a very low profile. Though he refuses to grant interviews, his father is keen to promote his son's innocence and will send his summary of the trial to anyone who calls.

Ferraro, on the other hand, is more visible. He spends his time writing articles, meeting with law students, volunteering for Opera Nomade (a Rome-based Gypsy-rights organization), and exploring his new interest in prisoners' rights.

"It was something I was never interested in before," Ferraro says. "One positive thing about the whole case is that I never had any real idea about the situation of prisoners. My ideas were all from American movies, which weren't very reliable."

Italy has a long tradition of jailed intellectuals, from Antonio Gramsci (the founder of Italy's Communist Party in the 1920s) to Toni Negri (a former professor convicted of subversive activity in the late 1970s and currently at semiliberty) and Adriano Sofri (a former member of the militant left-wing group Lotta Continua serving a twenty-two-year sentence for killing a Milan

SELECTED NON-FICTIONS
Edited with an Introduction and Notes by Eliot Weinberger
Translated by Esther Allen, Suzanne Jill Levine, & Eliot Weinberger

• Chosen "International Book of the Year" by George Steiner in the *Times Literary Supplement*

• One of the 25 *Village Voice* best books of 1999

"Intelligently selected and magically translated...Borges's uniqueness in 20th-century letters is rooted in an almost monstrous combination: encyclopedic knowledge, razorlike critical judgement and a ravishing appreciation for the magical and pagan dimension in every situation."—Richard Bernstein, *The New York Times.* Collects more than 160 of Borges's essays and other nonfiction pieces, more than a hundred of which have never previously been translated into English.

Viking 516 pp.
0-670-84947-2 $40.00

COLLECTED FICTIONS
Translated with an Afterword and Notes by Andrew Hurley

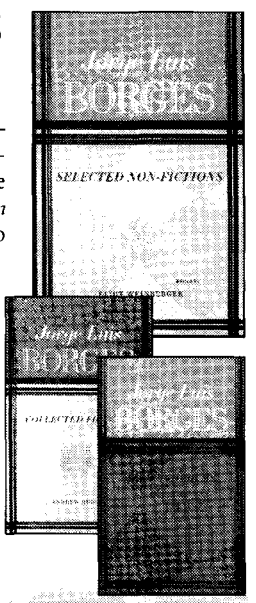
"An unparalleled treasury of marvels"—*Chicago Tribune.* "An event worthy of celebration...Hurley deserves our enthusiastic praise for this monumental piece of work."—*San Francisco Chronicle.* "It is a deep pleasure to read Hurley's new version....There is also a particular satisfaction in having all of the stories in one volume."—Harold Bloom.

Penguin 576 pp 0-14-028680-2 $16.95

SELECTED POEMS
Edited by Alexander Coleman

"An unprecedented and invaluable collection." —*Booklist.*

Penguin 496 pp. 0-14-058721-7 $17.95
Forthcoming in paperback, April 2000



JORGE LUIS BORGES

PENGUIN PUTNAM INC.
ACADEMIC MARKETING DEPARTMENT • 375 HUDSON STREET • NEW YORK, NEW YORK 10014-3657 • www.penguinputnam.com

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

SHORTLY AFTER THE VERDICT, THE CONVICTED MEN APPEARED ON NATIONAL TELEVISION. THEY WERE PAID $70,000 EACH.

police officer). All have written books, and Sofri is a frequent editorialist for newspapers across the political spectrum.

Yet Ferraro says he doesn't see himself in this tradition. "I'm not an intellectual; I'm an ex-inmate who's concerned about inmates. I'm someone who's tried prison," he says.

On the building across the street from Ferraro's house, someone has spray-painted the words CORAGGIO SASÀ (Chin up, Salvatore). At the café down the street, people greet him by name, smile, and ask how he's doing. Ferraro says he has received two thousand letters, most of them supportive.

"Every so often, someone says to me, 'I'm pretty convinced of your innocence. But who could have done it?'" Ferraro said in an interview after the verdict. "And my answer is always, 'Anyone.' Because anyone can move around that university. Professors, students, doctors, carpenters, construction workers, the unemployed, the homeless, anyone. It's open. It's a city. Thousands of people pass through each day."

Years of media coverage have put the two teaching assistants into Italy's pop pantheon. "Sometimes people see me on the street and turn their heads. The ones who think I'm innocent smile, others scowl. Sometimes people confuse me for an actor," Ferraro said. "Once someone confused me for Giuseppe Tornatore, the Sicilian film director. Another time when someone asked me why I looked familiar, I said I was in *Un Posto al Sole*," he said, referring to a popular television soap opera.

The first appeals trial is slated to begin this spring. The court will hear new evidence and reexamine witnesses, including the institute's director, Bruno Romano, whom prosecutors are still eager to see behind bars. Though appeals are normally speedier than lower-court trials, the case has become so extraordinarily complex and taken on such far-reaching political dimensions that no one is sure how long the appeals will take.

Marta Russo's parents donated their daughter's organs, a rare practice in Italy, and have since become champions of organ donation. Russo is buried in Rome's ancient Verano cemetery, not far from the university and reserved for illustrious citizens. Her tomb has become something of a shrine, with sympathetic Romans laying fresh flowers and students dropping by to place notes asking for help and support on exams. A month after her death, La Sapienza granted Russo a posthumous law degree.

Rachel Donadio is a Milan-based staff writer for *Italy Daily*, the *International Herald Tribune*'s Italian supplement.

Routledge/Exploring Diverse Cultures

DIASPORA AND VISUAL CULTURE

Nicholas Mirzoeff, Editor

In examining the visual culture of the "classic" African and Jewish diasporas, contributors address different aspects of the multiple viewpoints inherent in diasporic cultures.

CORPUS DELECTI

PERFORMANCE ART OF THE AMERICAS

Coco Fusco, Editor

"An essential reference for artists and scholars alike."
—Roselee Goldberg

"An original, diverse and far-ranging collection....Required reading."
—Richard Schechner

"Eclectic and controversial: a must-read for those interested in Latino performance."
—Diana Taylor

"There is an admirable range of topics and geographies represented, yet the book remains coherent thanks to the sustained focus on performance and the body."
—Yvonne Yarbro-Bejarno

KATHAKALI DANCE-DRAMA

WHERE GODS AND DEMONS COME TO PLAY

Phillip B. Zarrilli

"There is no doubt that this will be welcomed by the Asian theatre community and those who look to it for a new vision."
—Kathryn Hansen

This book is a comprehensive introduction to Kathakali stage conventions, make-up, music and acting. Training is also provided, making this an ideal volume for both the specialist and non-specialist reader.

Videos to accompany the book:

The Killing of Kirmira (Kirmira Vadham)

A complete performance document of the performance of The Killing of Kirmira which is translated in the book.

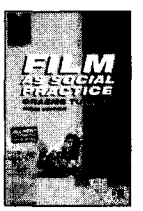
An Introduction to Kathakali Dance Drama

Videotaped in Kerala, India in 1993 and 1995, the footage and voiceover explain Kathakali's basic make-up types/characters, the context of performance, the process and techniques of training and performance preliminaries.

FILM AS SOCIAL PRACTICE

3RD EDITION

Graeme Turner



This third edition of the best-selling work, explores cinema from a social and cultural perspective, discussing film as a cultural industry and examining how issues of gender, class and ethnicity impact upon representation and spectatorship.

BLACK BRITISH CULTURE AND SOCIETY

A TEXT-READER

Kwesi Owusu, Editor

From the Windrush immigration of the 1950s to contemporary multicultural Britain, *Black British Culture and Society* examines the Afro-Caribbean diaspora in post-war Britain.

AT BOOKSTORES everywhere, or call 1-800-634-7064
Visit our Web site at www.routledge-ny.com

ROUTLEDGE
Taylor & Francis Group

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

THE SPY WHO LOVED HEGEL

BY **MATTHEW PRICE**

Was Allan Bloom's favorite Stalinist a KGB agent?

Concerned Hegelians want to know, ever since *Le Monde* published allegations in September that the philosopher Alexandre Kojève spied for the Soviet Union for the last thirty years of his life.

Le Monde cited a three-page memo that France's counterespionage service, the Direction de la Surveillance du Territoire (DST), had compiled in 1982–83 under the title "L'espionnage de l'Est et la gauche" (Eastern-bloc espionage and the left). If the DST memo was accurate, the newspaper wrote, Kojève "would have played an important role in the networks of Charles Hernu and of the KGB."

This didn't quite constitute proof against the philosopher, whose famous seminar on Hegel inspired a generation of radical French intellectuals. Although Kojève wasn't alive to defend himself, a living politician also tarred by the DST memo called it "a tissue of stupidities." Neither *Le Monde* nor DST released the memo to the public.

Still, it sounded bad. Charles Hernu, the alleged ringleader, was Kojève's office mate at the French Ministry of Economic Affairs during the 1960s. In 1996 *L'Express* claimed that Hernu had spied for the Romanian, Bulgarian, and Soviet secret services during the 1950s and 1960s. Later, two Romanian spymasters claimed the KGB made the whole thing up, but the *mauvaise odeur* around Hernu, who served as François Mitterrand's minister of defense, still hasn't dissipated.

Did the KGB fabricate a file on Kojève, too? After the article in *Le Monde*, Kojève's defenders lambasted the paper's sketchy evidence and seemingly McCarthyite tactics. Others, however, judged the new evidence substantial enough to convict. Britain's right-wing *Daily Telegraph* proclaimed with melodramatic alliteration that "this miraculous mandarin turns out to have been a malevolent mole." In the United States, *The New Criterion* used the occasion to take a swipe at Kojève's seminal interpretations of Hegel, calling them "almost comical in their fuzzy megalomania."

And yet it's odd that the conservative press should rejoice at Kojève's fall from grace. He isn't quite their enemy, even if he did once call himself "Stalin's conscience." Leo Strauss, guru to a generation of American conservative political philosophers, admired Kojève, and the two men corresponded for years. Allan Bloom called Kojève's *Introduction à la lecture de Hegel* (1947) "one of the few important philosophical books of the twentieth century." And Kojève provided the title idea of Francis Fukuyama's essay "The End of History?"—namely, that history had a direction and a conclusion, which Fukuyama located in the triumph of Western democracies in the Cold War.

Could a Left Hegelian admired by so many Right Hegelians have been working for Moscow?

BORN Alexandre Vladimirovitch Kojèvnikov in 1902 to a wealthy Moscow family, Kojève grew up among the leading lights of the Russian intelligentsia. His uncle was the painter Wassily Kandinsky. But his family's fortunes soured with the revolution: Thrust into poverty, the young Kojève was arrested and condemned to execution in 1917 for selling soap on the black market. With Dostoyevskian timing, family friends intervened to spare him from the firing squad at the last minute. Kojève

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

left prison a committed communist. But he nonetheless foresaw, he later told an interviewer, that the Bolshevik seizure of power would usher in "thirty terrible years."

In 1920, he fled to Poland, where he was again arrested, this time because Polish authorities suspected him of being a Bolshevik infiltrator. After a short stint in prison, he ended up at the University of Heidelberg, where he completed a dissertation under the supervision of Karl Jaspers. After graduation, Kojève moved to Paris to teach.

It was in Paris that Kojève secured his fame. In 1933, at L'Ecole Pratique des Hautes Etudes, he held a seminar on Hegel's *Phenomenology of Spirit* that attracted a Who's Who of twentieth-century French thinkers: surrealist André Breton, philosopher Georges Bataille, phenomenologist Maurice Merleau-Ponty, sociologist Raymond Aron, psychoanalyst Jacques Lacan, and experimental novelist Raymond Queneau. Bataille was so thrilled by Kojève's lectures that he experienced the abject: The seminar left him "broken, crushed, killed ten times over, suffocated and nailed down." Aron thought Kojève one of the most superior minds he had known—"smarter than Sartre," he said.

Kojève read Hegel idiosyncratically—as if Marx hadn't needed to stand Hegel on his feet because he'd been a materialist all along. In Hegel's parable of the struggle between master and slave for mutual recognition, for example, Kojève already saw the Marxist struggle between the classes. Hegel had once described Napoleon as the world-spirit on horseback, and Kojève—excited by some Hegel juvenilia unearthed in the 1930s by Alexandre Koyré—decided that Hegel believed Napoleon was actually bringing history to an end. Whether or not Hegel believed in the end of history as a datable event, Kojève certainly did. Only in Kojève's opinion, it was Stalin, the red Napoleon, who would finish history off.

That doesn't mean Kojève was a doctrinaire Stalinist. "You have to allow for the fact that in his generation someone like him could simultaneously admire not so much Stalin the man as Stalin the vehicle of historical progress *and* be admired and listened to by people who despised Stalin," says NYU's Tony Judt, author of *Past Imperfect: French Intellectuals, 1944–1956.*

Indeed, some of Kojève's greatest fans were French leftists put off by the crudeness of Stalinism. Hence the chagrin at the espionage charge among those on the left who still revere Kojève. "If it turns out that Kojève is a polluted source," says Judt, "then another leg is kicked out from underneath the rather unstable stool of noncommunist Marxist thought."

AFTER World War II, Kojève was canny enough to realize that the world spirit was moving west. After a recalibration, he decided that it was indeed Napoleon, not Stalin, who had brought history to an end. (Just before his death he said, "The Chinese Revolution is nothing but the introduction of the Napoleonic Code into China.") All that was left to do was work out the details of the universal state. In 1948 Kojève took a job at the Centre National du Commerce Extérieur of the French Ministry of Economic Affairs.

HEGEL

Kojève played a significant role in creating Europe's postwar institutions. He helped lay the foundations for the General Agreement on Tariffs and Trade and the European Union. For an erstwhile leftist intellectual, he was remarkably happy in his pro-capitalist desk job. Though he continued to write articles and even books, he called bureaucracy a "superior game" to philosophy, and when a customs scheme of his was accepted, he was overjoyed.

He was reportedly grief stricken on hearing of Stalin's death in 1953, which confounded his colleagues at the ministry. Fukuyama, however, feels that any affection Kojève expressed for Stalin must have been complex, if not ironic. "For all of his professions of belief in Stalinism, that wasn't the core of what he was about," says Fukuyama. "In fact, he felt building the European Community did constitute the end of history."

Others are less charitable about the contradictions in Kojève's character. Shadia Drury, a political scientist at the University of Calgary and author of *Alexandre Kojève: The Roots of Postmodern Politics,* calls him a "historical determinist"—that is, a historical opportunist. "If he thought Stalin was going to be the end of history, he was on Stalin's side," says Drury. "Once he thought it was the Americans, he was on the Americans' side." Indeed, in 1940 Kojève wrote an essay about the possibility of a Nazi victory in Europe, arguing that collaboration with the victorious Germans would be acceptable if it meant the economic supremacy of Europe.

COULD this complex thinker have been a Soviet spy? Drury guesses that if Kojève did spy, he would only have done so between 1945 and 1948—before he figured out that Stalin was going to be history's loser.

University of Rennes professor Edmond Ortigues doubts Kojève could have been a communist spy, citing his correspondence with the fiercely anticommunist mother he left behind in Moscow. "How can one believe that Kojève was able to trick his mother to the point of playing a double game with her for thirty long years?" Ortigues asks. Unfortunately, although Kojève himself told Ortigues about this correspondence with his mother, Ortigues never read the letters they exchanged, nor does he know if they still exist.

Even if the allegations against Kojève are true, argues Dominique Auffret, Kojève's French biographer, they may not be as straightforward as they at first appear. Auffret notes that the DST distinguished among several categories: "traitor, agent of influence, simple contact, spy, or simple political sympathizer." Auffret calls for the release of the material so that "it might be made the object of scientific criticism."

Perhaps Kojève considered spying another aspect of the "superior game" he was playing at the ministry. Indeed, Auffret entertains just such a notion: One must consider, he says, "the hypothesis that Kojève sought to use the KGB for his own ends, and perhaps in perfect agreement with the French government." Or perhaps communism and the west didn't seem so far apart to Kojève. After all, he once declared Henry Ford to be "the only great authentic Marxist of the twentieth century."

Matthew Price is *LF*'s editorial researcher. His article "Who Owns Arthur Koestler?" appeared in the September 1999 issue.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

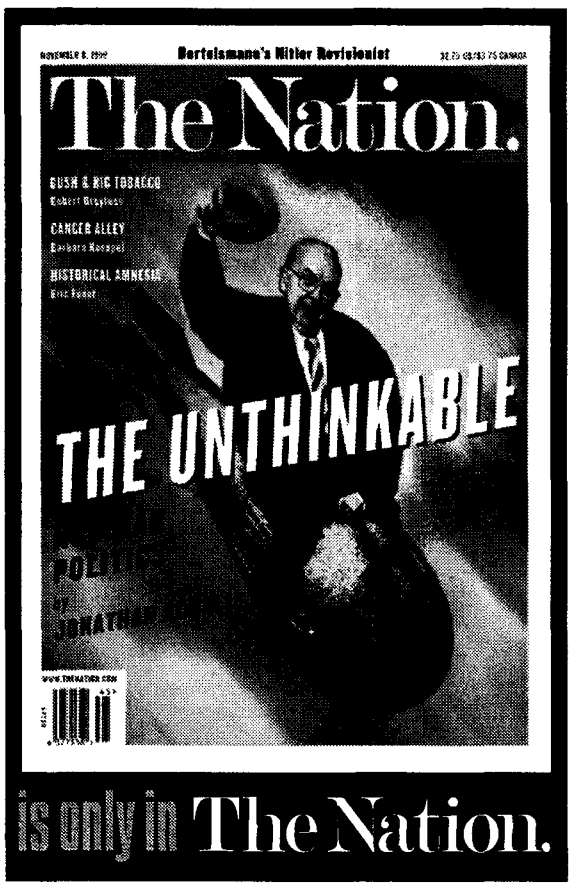
WHAT THE MEDIA ISN'T TELLING YOU

About Bertelsmann's Hidden Nazi Past In an expose trumpeted coast to coast, *The Nation* revealed that Bertelsmann - the largest book publisher in the U.S. - has carefully hidden its stalwart complicity with the Third Reich.

About Russia In "Harvard Boys Do Russia," *The Nation* showed how a team of Harvard economists sent the former Soviet Union into an economic spiral unseen during the most stagnant days of the Communist regime.

About *The Wall Street Journal* Contrary to its self-assessment as "the world's most important publication," Gore Vidal noted for *The Nation* "just how unknown this cheery neofascist paper is to the majority of Americans."

About Arts Funding As columnist Katha Pollitt wrote, "the right-wing attack on the National Endowment for the Arts is playing to a small, if ferocious, constituency. Contrary to stereotype, Americans *like* the arts, and the more access they have to them, the more they like them. New York City's museums these days are as crowded as Bloomingdale's. Last year Americans spent 50 percent more attending arts than sports events. Even poetry is showing signs of life."



About The Battle in Seattle. "Seattle was indeed a milestone of a new kind of politics. Labor shed its nationalism for a new rhetoric of internationalism and solidarity. Progressives replaced their apologetic demeanor of the past twenty years with confidence, style and wit."

About The Battle Beyond Seattle. As William Greider put it in his debut as *The Nation*'s new national affairs correspondent, "Arrogance designed the WTO; arrogance will doubtless defend it. In the meantime, the WTO can serve as a splendid rallying point for popular resistance."

About The F.B.I. An intensive investigation for *The Nation* turned up everything from slovenly casework to massively skewed priorities. Example: Number of convictions for health and safety violations against employees in a single year: one. Number of telephone taps: 1.3 million.

Want to know more? More than you'll ever learn from the corporate-owned major media? Covering everything from Washington and Wall Street to the latest books, films and art? Subscribe to America's oldest, nosiest, most independent weekly journal of fact and opinion.

SPECIAL INTRODUCTORY OFFER OF $93 OFF THE SINGLE-COPY RATE

5F06

PLEASE SEND ME 47 ISSUES OF **THE NATION** AT THE SPECIAL LOW RATE OF JUST $35.97—$93 OFF THE REGULAR NEWSSTAND RATE:

☐ PAYMENT ENCLOSED ☐ BILL ME

☐ BILL MY : ☐ VISA ☐ MASTERCARD ☐ AMEX

CARD# _____ EXP. _____

SIGNATURE _____

NAME _____

ADDRESS _____

CITY/STATE/ZIP _____

E-MAIL _____

MAIL TO: **THE NATION**, P.O. BOX 55149, BOULDER, CO 80322-5149, OR

CALL TOLL FREE 1-800-333-8536

OR GO TO WWW.THENATION.COM

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

continued from page 5

Adorno did this, and that is why his obscurity is worth puzzling over. I don't think this can be said for most of those who invoke his name in the service of thinking the world more radically.

This said, since I don't think my undergraduates are quite ready for *Minima Moralia*, I wish I could figure out what works I might assign that would justify creative obscurity, works that wouldn't encourage my students to try the same. Maybe my worry is really hope in disguise. From my students I'd die for creativity in any form, even obscure.

C. FRED ALFORD
Professor of Government
University of Maryland, College Park

I would like to commend James Miller for his well-conceived presentation of what is a bona fide problem in American cultural politics. I applaud also his insistent meditation on Adorno's now-famous quote: "only what they do not need first to understand, they consider understandable." The histrionic protests against allegedly nonunderstandable writing in certain academic quarters—regrettably all too fashionable among many colleagues at Princeton—has become an insidious cover for the dismissal of any provocatively thoughtful work. In this respect, hiding one's mediocrity behind the apparently innocent befuddlement of "I don't understand" is tantamount to hiding an impoverished way of thinking behind the use of jargon.

In the humanities, the unacknowledged issue is one not of understanding but of who understands what—it is always an issue of politics, not of knowledge. But Adorno's and Orwell's positions can be held simultaneously: A radical thinker's responsibility is to write in different idioms according to the demands of the subject.

STATHIS GOURGOURIS
Assistant Professor of Comparative Literature
Princeton University

FRANCO FOLLY

In the late 1960s and early 1970s, Ronald Radosh ["The Radosh File," October 1999] was known as a minor player among the left-wing "revisionists" who were reassessing the role of the United States in encouraging and even initiating the Cold War. Now Radosh has gone the other way, acquiring national fame as a *major* figure among the *right-wing* "revisionists" who see Soviet machinations everywhere and who see all antifascist and antiracist activists as fair game for smear campaigns and attacks.

So now the folks who fought for the Spanish republic were merely Soviet stooges! By reaching this conclusion, Radosh finds himself in unpleasant company. Patrick Buchanan, who comes from a family that thought Generalissimo Franco "a great man," is a lifelong admirer of the Franco regime. Radosh also indirectly ends up granting an honorable place in history to Hitler, without whose crucial military aid at various junctures the Spanish insurgents could never have won power. So Nazi Germany did some good after all.

As erstwhile Soviet archives become available to Western scholars, one can easily imagine the following scenario: Somebody finds a secret Russian protocol proving that the German Communist Party was on Muscovite orders to seize power and hand over the Weimar Republic to Stalin. Next step? A Radosh clone writes, "I think it's fine that Hitler won in 1933. His repression was fierce, but not as fierce as it would have been under the Red Terror."

After all, folks, let's not forget: Hitler fought the Soviets, and what's so bad about that?

GENE H. BELL-VILLADA
Chair and Professor, Department of Romance Languages, Williams College

JUST LIKE A WOMAN

I was charmed by most of Ruth Shalit's appreciative review of *Crossing: A Memoir* ["Today's Woman," November 1999]. But when, oh when, will people learn to talk about gender crossers without bringing up the Stereotype Charge that "in deploying stereotypically feminine gestures and turns of phrase" the gender crosser is "perpetuating offensive clichés." Oy. I want to reply to Ms. Shalit: It's to keep from getting murdered, dear. Get it? And am I right, I want to ask, that you put your hand to your chest when speaking of yourself or that you stand in the elevator in something other than a male squared-off stance? "Women are not always smarter, humbler, more collaborative, or less interested in their careers." Well, yes, they are: as I said repeatedly, and at one point (p. xiv) in those words.

It's distressing to say, repeatedly, that learning to do gender appropriately is a survival skill, not a statement in gender politics, and to say, repeatedly, that women and men overlap in dispositions, and are anyway socially constructed—and yet not be heard. Oh well: Welcome to womanhood, Deirdre.

DEIRDRE MCCLOSKEY
Visiting Professor of Humanities
University of Illinois at Chicago
Director, Project on Rhetoric of Inquiry, University of Iowa

FAITH UNDER DECONSTRUCTION

Charlotte Allen's "The Postmodern Mission" [December/January] reports that we have been described as postmodernists, modernists, and even premodernists by some of our opponents. We take this as something of a badge of honor. When we are attacked by all sides in a debate as complex as the one that rages around the engagement of an ancient faith with a postmodern cultural reality, we start to get the feeling that we just might be on track.

Allen also rightly reports that most of those who are called postmodernist evangelicals do not believe their work contributes to secularization. It was disconcerting, then, that the article frames the debate in terms of secularization and the "slippery slope of liberalism." The overriding question that Allen asks is whether evangelical engagement with postmodernity is invariably the first step on the path to liberal assimilation. Even matters of our personal biographies and present church attendance are set in these terms. And while Allen evocatively concludes her piece by suggesting that perhaps "the metanarrative of secularization can be problematized, delegitimated, subverted—or even reversed," it is precisely such a metanarrative that has set the terms of the debate that she reports on.

It seems to us that any deeply postmodern turn is postliberal and postsecular. Posmodernity sees through liberalism's charade of universal reason and insists that so-called secular culture is deeply committed to its own self-justifying metanarrative. None of the so-called postmodernist evangelicals Allen discusses have any illusions about either a theologi-

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

cal liberalism that lacks biblical depth or a socio-economic tradition that lacks sufficient ethical grounding to realize and sustain its ideals of social justice. The bankruptcy of liberalism is one of the reasons that we have a postmodern conversation at all.

Moreover, none of our postmodern colleagues would identify our biblical hermeneutics with a deconstructionist strategy of reading from the margins in order to "cleanse the Christian story of its past associations with oppression." To begin with, any such "cleansing" would ultimately be a whitewash. But more importantly, there is nothing biblically marginal about radical sensitivity to suffering and God's overarching intent to restore all of creation. Nor is this a strategy to have our Scripture and eat it too, thereby giving us a basis from which to discard the bits of the story that are distasteful to postmodern sensibilities. Rather, this is no more and no less than an attempt to find hermeneutical footing in the reading of a text that we receive as authoritative in its entirety and for all of life.

BRIAN WALSH
Christian Reformed Campus Minister, University of Toronto

J. RICHARD MIDDLETON
Colgate Rochester Divinity School

As a longtime fan of both Charlotte Allen and *Lingua Franca,* I was honored to be quoted in Allen's article. And it was a delight to read an article about the evangelical world that mentioned Jerry Falwell, Pat Robertson, et al., only in passing. But alas, although I did indeed say the words I'm reported to have said, the context in which they are presented is seriously misleading. In conversation with Allen and with the fact checker who meticulously followed up a few weeks later, I made and repeated a distinction between serious intellectual engagement with postmodernism, pro and con, and the pop version of postmodernism dispensed by church consultants and other gurus. I have my disagreements with some Christian scholars who fly the postmodern flag, but I would never say that they are "pandering." Making this kind of distinction—between, say, people who have actually read Foucault and those who are doing PowerPoint road shows—seems basic to the mission of *Lingua Franca.*

JOHN WILSON
Editor, Books and Culture

KUDOS

We are pleased to announce that LF senior editor Caleb Crain has received the Richard Beale Davis award for his essay "Leander, Lorenzo, and Castalio: An Early American Romance," which appeared in the spring 1998 issue of *Early American Literature.*

Lingua Franca seeks summer interns. The requirements are curiosity and the ability to juggle multiple tasks. Please send cover letter, resumé, and writing samples to:

Hillary Frey
Managing Editor
Lingua Franca
22 West 38th St., 4th Fl.
New York, NY 10018
frey@linguafranca.com

jac

a quarterly journal

for the interdisciplinary study of rhetoric, literacies, culture, politics

articles, essays, reviews

interviews with Homi Bhabha, Noam Chomsky, Jacques Derrida, Stuart Hall, Donna Haraway, bell hooks, Ernesto Laclau, Chantal Mouffe, Avital Ronell, Richard Rorty

individuals: $25
institutions: $35

http://jac.gsu.edu

subscriptions and inquiries: Lynn Worsham
Editor
Dept of English
Univ of South Florida
Tampa, FL 33620-5550

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

CONFERENCES

THE THATCHER YEARS

Hofstra University, in the United States, and the University of Buckingham, in the United Kingdom, are proud to sponsor "The Thatcher Years: The Rebirth of Liberty?" an international conference on the life and influence of Lady Thatcher, Prime Minister of the United Kingdom from 1979 to 1990. Major figures from the Thatcher period, including Lady Thatcher, will participate. Web: www.hofstra.edu/thatcher; T: (516) 463-5669. American Airlines is the major conference sponsor and official airline of the Margaret Thatcher International Conference.

Hempstead, NY: March 27–28, 2000 and Buckingham, England: April 3–4, 2000

THE TRINITY SEMINAR 2000-2001

The Trinity College Center for Collaborative Teaching and Research announces the continuation of the Trinity Seminars. We invite nominations, including self-nominations, of recent advanced-degree recipients in any discipline to deliver a paper or appropriate performance presentation and spend two days in discussions with colleagues and students on campus in Hartford, CT, during the academic year. We seek nominees doing especially exciting, innovative work, interested in engaging an interdisciplinary audience, and able to convey to us an informed access to recent issues in their disciplines. Travel expenses and honorarium will be provided. Submit nominees' vita, brief description of current research, and one-page abstract of proposed presentation to Drew A. Hyland, Director, TCCTR, Trinity College, Hartford, CT 06106 or E-mail <Drew.Hyland@trincoll.edu>. Selections commence May 1st.

Hartford, CT: May 2000

MEASUREMENT, REDEMPTION, AND CONTROL

The Yale University Graduate School presents a conference on the various roles that psychology and psychological discourses have played throughout American history. "Measurement, Redemption, and Control: Situating the Psychological in American History and Culture" brings together historiographical and interdisciplinary approaches to the topic of psychological ideas in, among other things, American political culture and cultural history. In addition, the conference aims to develop a critical context for understanding the relation of the "psychological" to ideologies of race, gender, sexuality, and the family. Keynote address to be delivered by Ellen Herman, author of *The Romance of American Psychology*. For further conference information, visit http://pantheon.yale.edu/~jfueser/conf.html or E-mail: <jaygar@ pantheon.yale.edu>.

New Haven, CT: May 5–6, 2000

OBJECTS OF DESIRE

The University of Chicago's Lesbian and Gay Studies Project announces a conference, "Objects of Desire: Homosexualities and the History of Collecting," to be held at Chicago's Donnelley Biological Sciences Learning Center, 924 E. 57th Street, Room 115. The cliché of the homosexual art collector is most famously articulated by Oscar Wilde's Dorian Gray. This pathological view of the pervert's private art collection has prevented serious analysis of the relationship between same-sex desire and the history of collecting. From the "first" connoisseur of art, Jean, Duc de Berry in the early fifteenth century, through the Roman cardinals who patronized Caravaggio, to figures like Horace Walpole, William Beckford and Gertrude Stein, collectors have long been visible in culture. But the historical links that would make relevant the homosexuality associated with these individuals to the kind of objects they appropriated for themselves have never been the subject of serious study. Contact David Churchill, T: (773) 834-4509; F: (773) 834-2000; E-mail <lgsp@uchicago.edu>.

Chicago, IL: April 8, 2000

IDENTITY AND THE STATE

The 5th Annual World Convention of the Association for the Study of Nationalities (ASN) will be held at the International Affairs Building, Columbia University, 420 W. 118th St., New York. The convention theme this year is "Identity and the State: Nationalism and Sovereignty in a Changing World." It will feature over a hundred panels devoted to Russia, Ukraine, the Caucasus, Central Asia/Eurasia, Central Europe, the Baltics, the Balkans and the cross-national study of nationalism and national identity. A dozen recent documentaries will also be shown. The preliminary program and preregistration form can be downloaded from the ASN web site, http://asn.uno.edu. For more information on the convention, please contact Gordon Bardos, Convention Director, at <gnb12@columbia.edu>; Harriman Institute, Columbia University, 1216 IAB, 420 W. 118th St., New York, NY 10027; T: (212) 854-8487; F: (212) 666-3481.

New York, NY: April 13–15, 2000

FOR MORE INFORMATION OR TO ADVERTISE YOUR CONFERENCE, CALL (212) 302-0336 ext. 224 or e-mail: mcmahon@linguafranca.com.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

MISTAKEN IDENTITY THEORY

WHY SCIENTISTS ALWAYS PICK THE WRONG MAN

"WHO IS BURIED IN GRANT'S tomb?" That was the bonus question Groucho Marx used to put to unfortunate contestants on his 1950s quiz show, *You Bet Your Life*. It sounds like a giveaway, but beware: Questions of this form can be treacherous. Consider: Who discovered Bayes's theorem? Who discovered Giffen's paradox? Who discovered the Pythagorean theorem? Who discovered America? If your answers were, respectively, Bayes, Giffen, Pythagoras, and Amerigo Vespucci, then no box of Snickers for you.

The practice of naming things after people (real or mythical) who are associated with them is called eponymy. There are eponymous words, like "guillotine," "bowdlerize," and "sadism." There are eponymous place-names, like Pennsylvania and the Pelopónnisos. And there are eponymous compound expressions, like "Copernican system" and "Halley's comet." When such expressions occur in the sciences, the presumption is that the thing designated was discovered by the scientist whose name is affixed to it. That presumption is nearly always false.

If you think I exaggerate, you are obviously not familiar with Stigler's Law of Eponymy. This law, which in its simplest form states that "no scientific discovery is named after its original discoverer," was so dubbed by Stephen Stigler in his recent book *Statistics on the Table* (Harvard). An immodest act of nomenclature? Not really. If Stigler's law is true, its very name implies that Stigler himself did not discover it. By explaining that the credit belongs instead to the great sociologist of science Robert K. Merton, Stigler not only wins marks for humility; he makes the law to which he has lent his name self-confirming.

What explains the truth of Stigler's law? One might start with Merton's famous hypothesis that "all scientific discoveries are in principle 'multiples.'" Perhaps, for some reason, a discovery invariably gets named for the wrong one of its multiple discoverers.

But Stigler's law is more interesting than that. Take the Pythagorean theorem. Pythagoras was *not* one of its discoverers. The theorem was known before him and proved after him; moreover, he may even have been unaware of its geometric import. Such radical misnamings abound. In checking out Stigler's suggestion that Giffen's paradox ("demand for some goods increases with price") was undreamed of by its eponym, the economist Robert Giffen, I chanced upon an encyclopedia entry for Sir Thomas Gresham, the sixteenth-century Englishman after whom Gresham's law ("bad money drives out good") is named. "It was thought that Gresham was the first to state the principle," the entry reads, "but it has been shown that it was stated long before his time and that he did not even formulate it."

Such eponymic blunders might be the exception rather than the rule if historians of science were in charge of labeling scientific discoveries. But they are not; it's practicing scientists who make the decisions, and for all their vaunted vigor, most of them have no historical expertise. And as Stigler observes, "names are rarely given and never generally accepted unless the namer...is remote in time or place (or both) from the scientist being honored." That is to ensure the appearance of impartiality. After all, having a theorem or a comet named for you confers something like intellectual immortality; such an honor must be perceived by the community of scientists as being based on merit, not on national affiliation or personal friendship or political pressures.

Given that "eponyms are only awarded after long time lags or at great distances, and then only by active (and frequently not historically well informed) scientists with more interest in recognizing general merit than an isolated achievement," Stigler concludes, "it should not then come as a surprise that most eponyms are inaccurately assigned, and it is even possible (as I have boldly claimed) that all widely accepted eponyms are, strictly speaking, wrong."

He proceeds to show the great power of his eponymous law by applying it to a particular case: the formula for the probability distribution known as the bell curve. Since this is also called Gaussian distribution, one can infer from Stigler's law that Gauss was *not* its discoverer. Sure enough, in an 1809 book, Gauss cites Laplace in connection with the distribution, and in fact Laplace did touch on it as early as 1774. But the distribution is also sometimes called the Laplace or Laplace-Gauss distribution, so it can further be inferred from Stigler's law that Laplace was not its discoverer either! Indeed, current scholarship traces its origin to a 1733 publication by Abraham De Moivre.

Oddly, I have found that Stigler's law is valid even for pseudo-eponyms. Take "crap." People often claim that this word eponymously derives from Thomas Crapper, the celebrated Victorian inventor of the flush toilet. But this etymology is spurious: The word "crap" in its excremental sense entered Middle English from Old French. Nevertheless, the mere fact that Crapper is folkishly linked to "crap" suggests, by Stigler's law, that he was *not* the original inventor of the flush toilet. And, mirabile dictu, that turns out to be the case: The flush toilet was designed by Sir John Harington in the court of Elizabeth I.

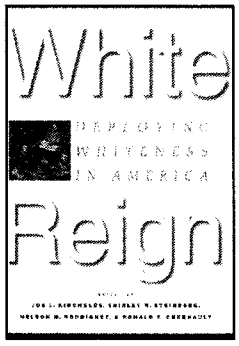
I could give more examples, but lunchtime approaches, and I am looking forward to eating something that I feel quite certain was not invented by the fourth earl of Sandwich.

JIM HOLT

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

St. Martin's Press
Scholarly & Reference
NEW BOOKS

Now in Paperback!
WHITE REIGN
Deploying Whiteness in America
Edited by **Joe L. Kincheloe**
Shirley R. Steinberg,
Nelson M. Rodriguez
and **Ronald E. Chennault**

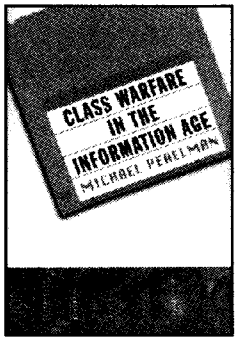


The impressive scholars in this collection show us how whiteness is learned and deployed via a variety of social forces, including schools, media, and even cyberspace. By looking at the ideas behind concepts like "reverse racism, and white privilege," White Reign can help the reader decipher the hidden message of what being white means in our race-conscious society.
2000 • 368 pp. 0-312-22475-3 $17.95 pb.

MOTHERHOOD AND MOTHERING IN ANGLO-SAXON ENGLAND
Mary Dockray-Miller
Dockray-Miller casts a maternal eye on Bede, the Anglo-Saxon Chronicle, and Beowulf to reveal mothers who created rituals, genealogies, and institutions for their children and themselves.
2000 • 176 pp. 0-312-22721-3 $39.95 cl.
The New Middle Ages

CHAUCER'S PARDONER AND GENDER THEORY
Bodies of Discourse
Robert S. Sturges
Drawing on theorists ranging from St. Augustine and Alain de Lille to Judith Butler and Eve Kosofsky Sedgwick, Sturges approaches the Pardoner as a representative of the construction of historical–and sexual–identities in a variety of historically specific discourses, and argues that medieval understandings of gender remain sedimented in postmodern discourse.
2000 • 256 pp. 0-312-21366-2 $45.00 cl.
The New Middle Ages

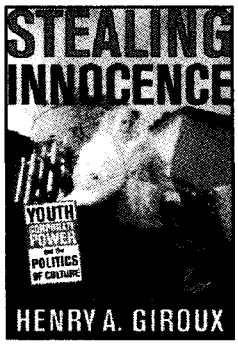
Now in Paperback!
CLASS WARFARE IN THE INFORMATION AGE
Michael Perelman



"Perelman's wry sense of humor makes this excellent book surprisingly readable and one that deserves to be widely read."
—Choice
1999 • 160 pp. 0-312-22477-X $16.95 pb.

UNDERSTANDING SCHOLASTIC THOUGHT WITH FOUCAULT
Philipp W. Rosemann
Rosemann provides a new introduction to scholastic thought written from a contemporary and, notably, Foucauldian perspective.
1999 • 288 pp. 0-312-21713-7 $49.95 cl.
The New Middle Ages

STEALING INNOCENCE
Youth, Corporate Power and the Politics of Culture
Henry A. Giroux



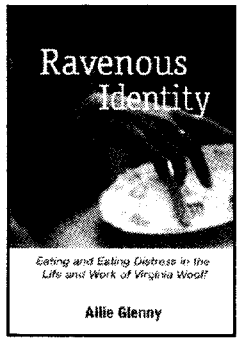
Giroux paints a disturbing picture of the world surrounding our children. He turns to the work of Antonio Gramsci, Paul Freire and Stuart Hall for lessons about how we can reinstitute a realistic childhood for our children.
2000 • 208 pp. 0-312-22440-0 $22.95 cl.

A PASSIONATE SISTERHOOD
Women of the Wordsworth Circle
Kathleen Jones
"Reading A Passionate Sisterhood becomes a gripping, almost addictive experience..."
—Times Literary Supplement
"This is a fascinating, marvellous, utterly absorbing book."
—The Independent (London)
2000 • 352 pp. 0-312-22731-0 $29.95 cl.

SHAKESPEARE: THE HISTORIES
Graham Holderness
Holderness brings a completely new approach to the corpus of Shakespeare's historical plays, reviewing early modern sources in the light of modern theory, and modern views informed by readings of the past.
2000 • 244 pp. 0-312-22713-2 $29.95 cl.

Now in Paperback!
PENITENTIARIES, REFORMATORIES, AND CHAIN GANGS
Social Theory and the History of Punishment in Nineteenth-Century America
Mark Colvin
"Penitentiaries, Reformatories, and Chain Gangs does, indeed, extend our understanding of theories of punishment and provide and informative look at the history of American corrections."
—Punishment and Society
2000 • 304 pp. 0-312-22128-2 $18.95 pb.

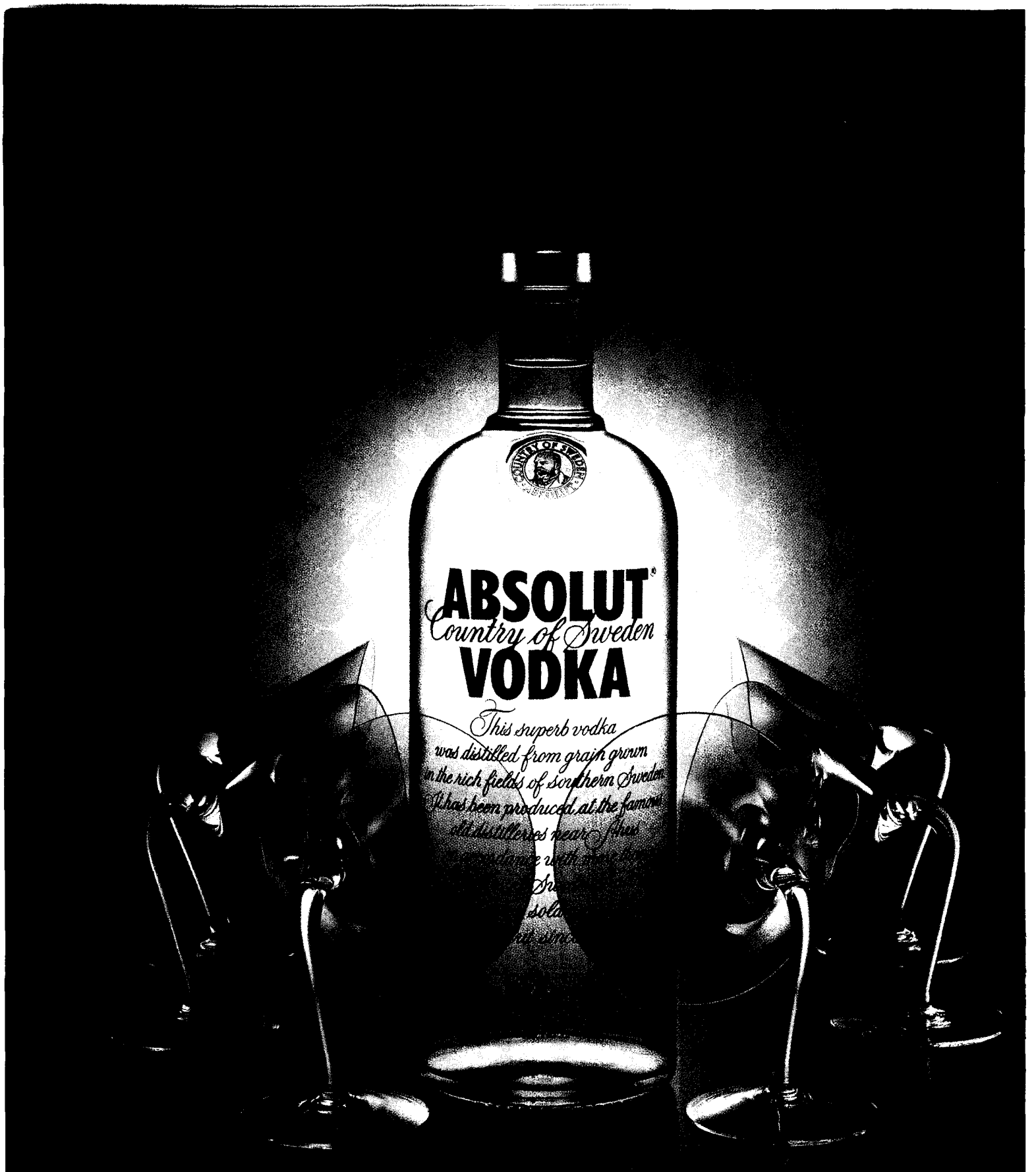
RAVENOUS IDENTITY
Eating and Eating Distress in the Life and Work of Virginia Woolf
Allie Glenny



"This is the most personal and original reading of Virginia's Woolf's life since Louise DeSalvo's exposé of incest in the family. She reads a great feminist's great hungers to feed and heal herself."
—Jane Marcus, author of Virginia Woolf and the Languages of Patriarchy
2000 • 288 pp. 0-312-21333-6 $45.00 cl.

St. Martin's Press
Scholarly & Reference
175 Fifth Avenue
New York, NY 10010

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



ABSOLUT HOMAGE.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED